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# GREAT CATHEDRALS

# OF THE WORLD.

ONE HUNDRED AND THIRTY FULL-PAGE PLATES,

EXECUTED IN PHOTOGRAVURE; WITH EXPLANATORY AND DESCRIPTIVE TEXT,

BY FRED H. ALLEN.

BOSTON


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*Westminster Abbey, West Front.*

# INTRODUCTION.

*"In larger hearted times,*
*Men stood with nature face to face, and wrought*
*Such love and passion in each fervid stroke,*
*Their glory, our despair. To us are left*
*But empty wonder, admiration vain.*
*Eternal nature in her pomp goes past;*
*These giants stand up in the very front,*
*And hide her from us. We live on them,*
*Feed on their thoughts. To our graves we walk*
*In the thick foot-prints of departed men."*

A most inestimable advantage to the student of history, is residence in the neighborhood of renowned historical monuments. To have visited a place where a great event occurred, to have seen a statue or entered the tomb of an illustrious man, is the next thing to have personally shared in the event, or witnessed the scene with our own eyes. Monuments have been erected to the memory of prince and noble; pyramids have preserved the remains of mighty kings; arches have repeated the fame of warrior chiefs; pillars have pierced the heavens to point to the victories of nations—these being raised only for the aggrandisement of human power—possess the least value to him who would read the poetry and tragedy of human life. Far more closely are the threads of history woven into the records of a nation's faith, its aspirations, and its hope.

It is not too much to say that if any one would visit the various spots of interest in and around the churches and cathedrals of the world and ask, what transpired here? who was the man for whom this tomb was built? why was he buried here? what influence had he upon the world? a real knowledge of the world's history would be

obtained,—especially since the dawn of the Christian Era,—such as the reading of books or hearing of lectures would fail utterly to supply.

It is not the object of the present volume to teach history, but rather to so present the greatest ecclesiastical structures of the world, that their origin and character may become familiar, and something may be learned of the impulses and aspirations of those generations of men who have left to the centuries such monuments of glorious thought, sublime achievement, and artistic beauty.

In making such a book, the author is deeply sensible of the difficulties which attend his efforts and the impossibility of pleasing every class of minds to which such work appeals.

The architect will expect to find abundant entertainment in the details, principles, characteristics, and differences of these varying edifices, but were the volume devoted to these alone there would be but little to interest the general reader. The archæologist will doubtless expect stores of antique learning to be revealed by these pages, and turn from them with disappointment; while the historian will note gaps in the historical sequence of events, and other specialists will be but little interested in that which we humbly hope the general reader will most appreciate. Of each "Great Cathedral of the World" large and wonderful volumes could be written. Their histories are apparently inexhaustible, so intricately is their story woven into the life of the nations. Some, like that of Milan, have required fifteen generations to build, and a generation yet unborn will be called to complete them. Others, like Orvieto and Siena, present the rise, the glory, and the decadence of a school of art upon their facades—an artistic epoch of a hundred years. Under the dome of St. Peter's are mosaic workers whose ancestors for ten generations have handed down their craft from father and son, each spending their life-time within the walls of the sacred edifice. Stray into a great, dark church at "Ave Maria," where peasants tell their beads in the vast marble silence, and you are where the whole city of Florence flocked weeping at midnight to look their last upon the face of their Michael Angelo. Who can condense such histories into the brief space of a dozen pages? All we

can hope to accomplish is to present in a popular way the salient points of each cathedral's story, with such variety of information as shall make the impression useful and enduring.

The illustrations are all from negatives made by the author or under his supervision, and represent the most striking features and architectural characteristics of each cathedral, while the composition plate combines as far as possible the decorative details, monuments, and objects of interest in the cathedral furnishings.

There are few more difficult tasks than that of limiting and well balancing a work which must contain a variety of information and illustration, on a subject where both are inexhaustible. The task before us is, to produce a popular work, robbed of all technical phrases, architectural terminologies or special pleadings. If in this we are successful, and at the same time succeed in clothing each cathedral with the life and individuality which conceived it, erected it, and worshiped in it, the kindly reader who has followed us to the end will be better prepared to enjoy the riches of these "poems in stone," when he shall read their lustrous syllables beneath their own overarching skies.

FRED H. ALLEN.

BOSTON, 1886.

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*Westminster Abbey, from Dean's Garden.*

# WESTMINSTER ABBEY.

*"Through the aisles of Westminster to roam*
*Where bubbles burst and folly's dancing foam*
*Melts if we cross the threshold."*

—WORDSWORTH.

THE contradiction involved in admitting Westminster Abbey to a volume on the "GREAT CATHEDRALS OF THE WORLD" can only be met by the question. How can it be omitted? It has no peer in historic interest to every one who speaks the English language, and for six hundred years the many clustered shafts and pointed arches have covered the dust of England's sovereigns, warriors, statesmen, poets, and divines. In undiminished grace, in lightness, strength, and grandeur they still point upward, reminding the observer of aspirations which kindled the hearts and fired the energy of those who sleep beneath. Westminster Abbey is a fossilized epitome of English history, a poem in stone, recounting the steps by which the nation climbed to greatness.

To pierce the mists which enshroud the early history of Westminster, to unravel legends and traditions which still puzzle the antiquarian and the learned, is not our vocation. We are willing to encourage a belief in each and all the legends of the old Minster in the West, at Thorny or Thorn Island, in the Thames. It profits nothing to prove that the British King Lucius, in 185, did not found a church to the honor of God and St. Peter, or that King Sebert of the East Saxons, in 616, did so found one. The "loco terribili," or "terrible place, overgrown with thorns and environed by water," may have been the site of King Lucius' Church, changed into a Temple of Apollo, and finally overthrown by an earthquake, or waiting for the coming of

Augustine and his brother monks from Canterbury. Mellitus, a noble Roman, was consecrated first Bishop of London, and Sebert, whose tomb is still shown in the Abbey, built the church upon the thorn-set isle. We will not quarrel with the story of the fisherman who relates that, on the night before the dedication of the church to St. Peter, a mysterious stranger was brought from the Lambeth side, who proved to be no other than the fisherman of Galilee, St. Peter himself. The ferryman saw the church lighted with a dazzling illumination and heard the sound of angel choirs. The mysterious stranger, on his return, bade the ferryman tell Mellitus that he would find all the signs of consecration already completed. Fanciful as the legend is, we would not attempt to prove it false, or hint a doubt of accuracy. It is interesting from the three-fold claim: Firstly, to an antiquity as great as that of St. Paul; secondly, to an independence of all authority other than St. Peter's, the reputed first Bishop of Rome; and thirdly, to a tithe in the Thames-caught-fish, a resource long enjoyed by the monks of Westminster. What may be said with absolute certainty is that the present church was opened for service in the year of our Lord 1269, and was the worthy successor of one completed in 1065. This earlier church was erected by the "Woman-hearted Confessor." When an exile in Normandy, Edward made a vow to go a pilgrim to Rome in honor of St. Peter, should he be restored to his kingdom, but when the time arrived the vow was inopportune, and Pope Leo absolved the monarch on condition that he erect or restore a monastery to St. Peter, and so Edward "rebuilt with massive circular arches, the West Minster of London in 1050, said to have been the first church in England in the shape of a cross." Edward became abstracted from worldly pleasures and performed many miracles, and after his death, his supernatural acts so multiplied that Pope Alexander was compelled to enroll the name of England's king among the saints.

But the question still remains, What is it that gives the Abbey its unequaled historic interest in the eyes of all the world? What called from Nelson the cry, "Westminster or victory"? Why are not historic Canterbury, noble York, or the solemn grandeur of St. Paul's as inviting sepulchre? The answer is not far to seek. Edward the Confessor

was interred before the high altar in his new church eight days after its dedication. From that time, Norman kings, monks, clergy, and the English people vied with each other in honoring his name.

William the Conqueror claimed the crown as the gift of the king, who had long lived in exile in Normandy. To the monastic brothers Edward was dear, not alone for his princely gifts, but being in life and character like one of them. The Commons of England, groaning under the hand of foreign masters, recalled the peaceful "Saturnian" reign of the gentle Confessor as the golden age. To be crowned beside that grave lent additional sanctity to the rite of coronation; and thus, from the Conqueror to Queen Victoria, every reigning sovereign has received the crown beneath this roof, near the dust of the Confessor.

"Moreover, as time went on a swarm of traditions and legends grew up round the name of the king, who was canonized by the Pope in 1163. To be buried near those saintly ashes was a privilege that kings might covet. Accordingly, when Henry III., a sovereign in many points resembling him, had drained the resources of his kingdom to rebuild the church, palace, and monastery at Westminster, he chose his own burial-place on the north side of the stately shrine to which he had 'translated' the body of the Confessor. There, in due time, lay his son Edward I. and his queen; there king after king was buried; the children, relations, ministers, and standard-bearers of successive sovereigns; there the abbots of the monastery; there lay Chaucer, who died hard by; there, nearly two centuries later, Spenser; and it is easy to understand how increasingly the feeling spread that to be laid to sleep in ground sacred with the dust of kings, warriors, churchmen, statesmen, and poets, was an honor of the highest order.

"Up to the time of the Reformation the 'Church of the Abbey' was also not only the scene of coronations, royal marriages, and funerals, but till the reign of Henry VIII. was closely identified in other ways with the history and feelings both of kings and people. The last-named king, driven by a destructive fire from Westminster Palace, established himself in White Hall or York Place, which he took from Wolsey, and in St. James's Palace, which he raised on the site of an

ancient 'hospital for leprous maids.' He connected the two by appropriating the meadows that lay between them, now St. James's Park. But up to his reign kings and Commons had lived beneath its shadow. Great victories won by English armies were celebrated by processions and Te Deums beneath its roof. Parliaments met for three centuries in its stately Chapter House, the cradle of the Parliamentary government of England and of her colonies. The church, too, though dedicated to St. Peter, was practically that of the Royal Saint, Edward, just as St. Thomas became almost the patron saint of Canterbury Cathedral. Innumerable pilgrims visited his shrine and the various relics exhibited there. 'Indulgences' of definite amounts were accorded to visitors: and at the great festivals of the Church, when these relics were carried in procession, the building was thronged as on days of great State pageants. Its twofold character is well exhibited in a letter of Edward III., who speaks of it not only as 'The Monastery Church of Westminster,' but also as the 'Special Chapel of our Principal Palace.' The national feeling is expressed in a letter of Edward IV. to the Pope (A.D. 1478), wherein he speaks of the monastery of Westminster, 'as placed before the eyes of the whole world of Englishmen,' as an institution any favor to which would be 'welcome to all of English blood.' The interest that is so widely felt in the Abbey is by no means the birth of the last few generations."

Such are the general considerations which give to the Abbey its unequaled historic interest, and such are the reasons which have actuated the writer in introducing the renowned minster among the "GREAT CATHEDRALS OF THE WORLD." Considering the nature of the church, the antiquity of the edifice, and the character of its monuments, the question would naturally be asked, How could it be omitted? Up to the year 1540, in the reign of Henry VIII., a great society of monks, of the Benedictine order, occupied the group of buildings of which the now ruined cloisters, the Chapter House, and Jerusalem Chamber formed parts. The monastery disappeared, but not the ancient minster, for the local name survives the changes which its ecclesiastical character has undergone, and its legal title, "The Collegiate Church of St. Peter in West Minster," is quite unknown.



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Westminster Abbey. Choir and Chancel, East.

Twice in its long history has a bishop's throne adorned the choir stalls of the Abbey; once during the reign of Edward VI., when by act of Parliament the See of London was divided and Westminster declared a cathedral in the Diocese of London, and once on an earlier date it enjoyed the distinction of being the ecclesiastical centre of a diocese bearing its own name. For a second reason, also, we deem this national CAMPO. SANTA. no intruder among the great religious structures of the world.

Were we to check the wheels of time and turn them backward two centuries, we should be greeted on visiting the Abbey by the rollicking troopers of the commonwealth, who, having pawned the organ pipes for wine, are enjoying their carousal above the ashes of Edward the Confessor. The holy Chapels were defiled as barracks, and a loyal service was considered the mutilation of an ornament, pendant or image, no matter how beautiful, if tainted with any fancied superstition.

Turn back another hundred years, and we see sacred arts even more sacrilegiously treated. The blind fury of the Puritan may be forgotten, as the ebullition of a diseased conscience, but when the spendthrift Henry VIII. and his hungry courtiers dissolved the monasteries and appropriated their wealth, there could not be the slightest excuse for the destruction or dissolution of the ecclesiastical fabric, which the church was too weak to defend. To the rough gentleness of Oliver Cromwell we indeed owe the preservation of Raphael's cartoons, although he is much blamed for rapine and tyranny. The theft of the silver head from the effigy of Henry V., long charged to Cromwell, has been shifted to the last years of the reign of the merry monarch, who appropriated it to the replenishment of his depleted coffers. The visitor to the Abbey was in those days a huckstering broker, bartering for the metal chasings of the shrines and the lead of the roof. Should we turn yet further back the dial plate of centuries, we should note a strange contrast between the scenes enacted in the first three hundred years of the Abbey's existence, and those we have just mentioned. Beneath that fretted roof men assembled with reverential awe and pious faith. They gave their worldly goods to the church, sacrificed their

lives for it, and were ever ready to burn at the stake those who doubted its perfect infallibility.

Faintly through the ages came the footfall of her great processions, and the perfume of her smoking censers. Dimly do we see the gorgeous tapestries and graven images, covering every superficial inch of wall, "Statues of martyrs, king, or sainted eremite;" resplendent with precious stones, mosaics, and enamels. The bossed capitals, moldings, and every sculptured ornament "picked out with gold, blue, and rich vermilion." The never-dying fires upon her altars, the black vests of Benedictine monks, the snow-white robes of incense burners, enriched by contrast with the jeweled and gold embroidered vestments of officiating priests, and the swelling voice of the choir made the grand arches to resound with the passionate litanies and silver psalms.

"Every stone was kissed
By sound, or ghost of sound in many strife;
Heart-thrilling strains, that cast before the eye
Of the devout a veil of ecstasy:
They dreamt not of a perishable home
Who thus could build!"

In a sketch of this character it is impossible to indicate even the strange, eventful story of Westminster Abbey. Fourscore of massive volumes have not unveiled its untold wealth, nor have generations of careful students, nor years of study exhausted its rich mines of historic lore.

But how can you walk through this building, which is so filled with mighty memories, so deep and vast, yet so intensely real, and examine it in detail? This is impossible. Glance where you will, there are histories "writ in stone," at which hours might be spent. If you stand with your back to the west door, "Little Poet's Corner," as Dean Stanley called it, is on your right; on the left the "Whig Corner," above, over the door leading to the Deanery, the "Abbot's Pew." Walking up the center of the nave, you pass over the dust of Livingstone, guarded on one side by soldiers of many generations, on the other by the great mechanics and architects of the nation. You involuntarily pause over the stone which covers the dust of Sir Isaac Newton, and are pleased as the eye rests upon a wreath of autumn leaves, the gift of America,



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*Westminster Abbey, Tomb of Henry V. and Chantry.*

which hangs upon the monument to Andre. Along the south aisle of the choir you note the monuments to Thynn, of Isaac Watts and the Brothers Wesley. And now the "Poet's Corner," through which the monks once defiled past St. Blaise's Chapel. Turn to the left and look up. Above you the "lantern" pierces the sky, filled with dim and dusty light. Westward lies part of the choir, once filled with monks and novices and singing boys, seven times a day.

It was not until Spenser was buried near the tomb of Chaucer that any part of the Abbey was looked upon as appropriated to the poets. In time their monuments overflowed into the larger part of the transept. In this famous nook are monuments to many who are not buried here. From St. Benedict's Chapel we see the memory of "Glorious Old John" Dryden enshrined in marble, the bust of Longfellow, and the epitaph of Cowley whom Dean Sprat called the Pindar, Horace, and Virgil of England; Chaucer, of the immortal "Canterbury Tales," and Phillips of forgotten fame; Booth, who succeeded Bellerton, the progenitor of America's famous actors; "O Rare Ben Jonson," buried standing in his two feet square of ground, while Jack Young (afterwards knighted) stood by while his grave was covering, and gave the fellow eighteen pence to cut his epitaph; Edmund Spenser, Poet Laureate to Queen Elizabeth, the great author of the "Fairie Queen," vainly asking for bread, for want of which his grateful countymen gave him a stone in Westminster; Butler, passing also from poverty to fame, and John Milton, who, in the seclusion of earthly darkness, dreamed of paradise. Gray is here, and Campbell, Southey, and Coleridge, in company with the immortal Bard of Avon. But the enumeration alone of mighty names would fill the pages of our sketch.

No ground of equal size in all the earth contains so much of royal mold: kings, queens, and princes, mothers of kings, and noble warriors, statesmen and poets fill the yielding earth and crumble back again to indistinguishable dust.

Every visitor looks with reverent gaze upon the rude and ancient chair in which the coronations have taken place from Harold to Victoria; the ancient stone of Scone beneath it, brought from Scotland,

where it served as Scottish Monarchs' Chair of State for centuries before.

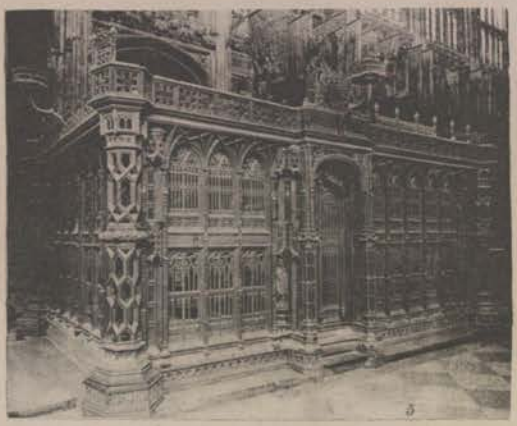
In the Chapter House the English House of Commons met from the time of Edward I. to 1547. This incomparable room was begun in 1250 and stands upon an old crypt, in the centre of which a massive pillar once contained the treasures of the monks. Here in the famous Chapter House the members of the convent held their solemn meetings, and by the centre pillar the floggings of unruly monks took place.

The Jerusalem Chamber is near, in which Henry IV. breathed his last, and to which the lawless Prince Hal came grief-struck and conscience-smitten to his dying father's side From here he went out a noble prince, a valiant warrior, and "every inch a king."

From the crowning glory of England's sacred temple we turn, painfully conscious of inability to speak of its beauty or its treasures. Its mail-clad warriors, its royal dead, its never-to-be-forgotten poets, writers, and statesmen sleep in their tombs of marble, while the chant of voices, the wail of the organ, and the prayers of countless worshipers eddy around their beds of still and never-ending repose.

















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# Westminster Abbey.

1. Poets Corner. 2. Coronation Chair. 3. Tomb of Henry VIII. 4. Nightingale Monument. 5. Longfellow Bust. 6. The Screen. 7. Tomb of Mary Queen of Scots. 8. The Cloisters.



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Canterbury Cathedral, West Front.

# CANTERBURY CATHEDRAL.

WE cannot fix the precise date when the first Church of Christ was reared on the little plain in the valley of the Stour, but when the Roman missionaries, in the days of Gregory, came to win back England to its early faith, Ethelbert gave to Augustine an ancient church, which legend declared had sheltered British Christians in the days of Lucius, that king of shadowy memory.

That Lucius ever existed is now considered extremely doubtful, but that a knowledge of Christ and his free worship existed in England as early as the second century, is far from improbable. That two small churches stood upon the plains of Canterbury on the arrival of the Saxons in the year 449, is undeniable, and that Augustine restored, perhaps enlarged, and in part rebuilt these churches in the year 597, is matter of history.

The Cathedral of Christ Church at Canterbury, now the Metropolitan Church of Great Britain, holds its title to an age more venerable and a history more complete than any other Christian church of the world. No extravagant zeal of a comparatively late age, as at St. Peter's at Rome; no overpowering necessity, as at St. Paul's in London, has broken its historical continuity or obliterated all traces of the work of former generations. The Centuries may not look down from its gray pinnacled towers as from the Egyptian pyramids, but they look upward from beneath. Above the ground there is no remnant of any structure earlier than the Norman conquest, but since this epoch, generation after generation has left its mark upon the building, until it appears a history writ in stone, of every age up to and beyond the period of the Reformation.

Let us sit down a moment by the little church of St. Martin, on the hill, and review, not alone the scene which lies before us, but the pageant of the centuries as well.

Immediately below are the towers of the great Abbey of St. Augustine, where Christian learning and civilization first struck root in the Anglo-Saxon heart, and where, after a lapse of many centuries, a new institution has arisen to carry beyond the countries of Gregory and Augustine the blessings which they gave to England. A little further on, the eye rests upon the magnificent Cathedral, rising high above the humble houses of the town, in splendor equal to the noblest temple or church which its founder could have known in ancient Rome. The earliest cradle of English institutions was the little church of Augustine, and the little palace of Ethelbert. Around them gathered Canterbury, the first English Christian city, upon the plains of Kent, the first English Christian kingdom. From this cradle has arisen by degrees the constitution of both church and state in England, and by direct consequence the Christianity of Germany, of North America, and we may trust in time of India, Australia, and Africa.

But in looking for the far away beginnings of these forces, the mind must journey from the quiet hills of Kent to those seven historic hills upon which the "Eternal City" stood. Scarcely a hundred years have passed since the Roman Empire had been destroyed, the last Cæsar put down, and the once conquering eagles had flown backward across the Alps to fold their wings upon the ruins which the Goths had left to remind Rome of its former grandeur. All nations were like a seething caldron, settling themselves after the invasion of the wild barbarians, who, overrunning the civilized world, had trampled out the arts of peace, and the security of law. Fierce Saxon tribes had been to Britain what the Goths had been to Italy, and under them England had become a savage nation. In the great crash of political institutions, the convulsions of thought and civilization, it was natural that the religion of the old world should keep the firmest hold upon that country and city which had longest been its chief seat. That country was Italy; that city was Rome; that religion was brought

by the fisher of Galilee to the throne of the Cæsars. The bishop and clergy were thus invested with a new and unusual importance, and it is to one of these we direct attention.

Conspicuous amongst the Seven Hills of Rome, stands the Cælian Mount marked by its crown of pines, and its monastery of St. Andrew. Down beside the rugged walls of the Coliseum, Gregory the Great—at that time a monk in the Abbey which he himself had founded—one day saw a slave gang driven to the place of sale in the market. Amongst these a group of three boys, distinguished by their fair complexion, white flesh, and flaxen hair. Gregory followed, and in the market place stood and looked at them. "From what country come these children?" he asks. "From Britain," is the reply, "and there all the inhabitants have this bright complexion." "Are they pagans or Christians?" he asks again. "They are pagans," was the reply. "Alas! More is the pity, that faces so full of light and brightness should be in the hands of the Prince of Darkness," exclaimed the good Gregory. Many questions he asked, and the replies of the slave dealer filled him with a desire to carry the gospel to this light-haired race. Years rolled away, but Gregory never forgot the children of the market place, and when elected Pope, he sent forth from the convent on the Cælian Hill, its prior, the famed Augustine, accompanied by forty monks, as missionaries to England. Upon the island of Thanet they first touched English soil, and there rested, to hear how the rude king of Kent was disposed to receive them. The name of this king was Ethelbert, a great-grandson of Eric, son of Hengist. To consolidate his power he had married Bertha, daughter of the king of Paris. Like all Saxons, the king was a pagan, but the French princess who became his wife, was a Christian, and brought with her a chaplain named Luidhard. One of the little churches we have before mentioned was repaired and set apart for her use. In the quaint old church of St. Martin, by the side of which we are sitting, are still to be seen some of the Roman bricks and cement of Bertha's Chapel, placed in order by the pious Britons of the first three centuries. Ethelbert, on hearing of Augustine's arrival, would not suffer him to come to Canterbury, but stipulated that upon the

island he would listen to his message. That meeting must have been remarkable.

The Saxon king, "the Son of the Ash Tree," with his wild soldiers gathered around him, was seated on the bare ground. Bearing a huge silver cross, and an upright board on which was delineated the figure of Christ, painted and gilded after the manner of the times. Augustine and his monks advanced, chanting a solemn litany for themselves and those to whom they came. Halting in the presence of the king, Augustine delivered his message. On receiving its interpretation Ethelbert gave this characteristic answer: "Your words are fair and your promises—but because they are new and doubtful, I cannot give my assent to them, or leave the customs which I have so long observed. But as you have come here as strangers . . . . . we are anxious to receive you hospitably, and to give you all that is needed for your support, nor do we hinder you from joining all whom you can to the faith of your religion."

From the island of Thanet the missionaries crossed to the mainland, and were received by the king under the overhanging cliff of the Castle of "Retep." Thence by the way of St. Martin's hill they entered the rude wooden city of Canterbury, preceded by the silver cross and painted Christ, while the choristers from Gregory's school on the Cælian Hill, chanted forth one of those grand litanies which have borne the name of the great Pope throughout the music-loving world. Entering the little church of St. Martin's they were welcomed by the queen, and celebrated their first mass with a splendor which produced an instant effect upon the rude barbarian mind.

On the second of June, in the year 597, was celebrated the most important baptism England and—with two exceptions—the world had ever seen, that of Ethelbert, the converted king of Kent. So rapidly did the work progress that Christmas day of the same year witnessed the baptism of ten thousand Saxons.

Augustine was formally consecrated the first Archbishop of Canterbury, and Ethelbert gave his own royal palace, and an old British church which stood near it, to form the foundation of a Cathedral, and



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*Canterbury Cathedral, from South West.*

the home of the primate of all England. This Canterbury Cathedral became the earliest monument of an English church establishment; of the English constitution; and of the union of church and state.

Of the actual structure of this first Cathedral nothing now remains, but in the venerable crypt rough stones and clinging cement are pointed out as the original masonry of the British foundations.

We have lingered upon this history because it is the germ of all subsequent developments of Church and State in England; because the incumbent of this see is the primate of all England, the highest subject in the realm. To it turns the story of Latin Christianity in the West, the rise and progress of cathedral building throughout Great Britain, and finally it connects us with a city founded before Romulus and Remus laid the rude walls of their city upon the Palatine Hill.

Augustine lived to complete his palace and Cathedral, to found and establish a colossal monastery, to push his mission northward to York and westward to the Severn, laying down his life about the year 605.

For three hundred years after the consecration of Canterbury Cathedral nothing of interest is recorded in its history, except that it increased its revenues by the successive donations of prince and noble. During the invasion of England by "the pagan Danes," both civil and ecclesiastical affairs were involved in great confusion, and the Cathedral fell into decay.

Odo, the Danish archbishop, on his elevation to the see of Canterbury, found a roofless and delapidated Cathedral, which years and riches alone could repair. Nothing daunted, he undertook to execute the repairs, and when doing so to raise the walls and increase the height of the structure.

But a few years of prosperity followed the restoration of the Cathedral, when the fierce Danes attacked the city, massacred its inhabitants, burned the Cathedral, and murdered the primate. Not until Canute had been converted from a blood-thirsty barbarian to a humble and devout Christian, was the church restored. Its grandeur and costly furnishings had never been excelled, the king placing his own crown of gold upon the cross of the high altar.

This church was completely destroyed during the troubled times of the Conquest. The first Norman archbishop was Lanfranc, whose consecration took place in a shed erected amidst the ruins. With prodigious energy the new primate set about the work of restoration, and with such success that in seven years not only the Cathedral but all the monastic buildings had arisen from their very foundations into a state of completion.

Under Anselm, who succeeded Lanfranc, the eastern portion of the church was torn down and rebuilt in far greater magnificence. Then followed the restoration of chancel and choir with so much splendor as to make them known as the "glorious choir of Conrad," in honor of the builder. By this rebuilding, the area of the church was nearly doubled. At its consecration, which occurred in 1130, Henry, King of England, David, King of Scotland, and all the bishops of the realm were present. It was in this church that Becket was murdered and in this "glorious choir of Conrad" that the monks watched his body through the succeeding night. Four years later the beautiful choir was reduced to ashes, the people standing by, maddened with rage and blaspheming the Almighty and their patron saints for permitting such destruction to their loved Cathedral. The rebuilding was entrusted to William of Sens, who "through the vengeance of God or spite of the devil," fell from a scaffold and retired from the work. English William completed it in 1184.

The nave of Lanfranc was now removed and a new nave and transept built between 1378 and 1410. The great central tower was then added, which brings the Cathedral to its present form, the work being terminated three years after the discovery of America, or in 1495.

The principal dates of the present building may be given as follows: Towers of St. Andrew and St. Anselm, 1070-1109; crypt, as far as Trinity Chapel, 1070-1109; crypt eastward, 1178-1184; choir, 1174-1184; retro-choir, 1178-1184; choir screen, 1304-5; nave, 1378-1411; central or Bell Harry tower, 1495; northwest tower of nave, 1834. After the Reformation, not less than ten thousand pounds were expended for repairs, as the Puritan troopers under "Blue Dick" had been proud of their ability to destroy.



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Canterbury Cathedral, Choir, East.

The greatest loss to the Cathedral of Canterbury, especially to its revenues, was the destruction of the famous shrine of Thomas á Becket, in 1338, and the consequent ebb of the tide of Pilgrims which for years had deposited prodigious gifts upon its altar.

But a brief history of the fierce quarrel, which ended in giving Canterbury and England their chief martyr, can be given here. In December of the year 1170, Becket returned from France, where a reconciliation had been effected between the Primate and Henry. Entering the metropolitan city after an exile of six years, amidst the acclamations of the people, the blare of trumpets, the peal of bells, and chant of organ, Becket proceeded to the Cathedral, where he preached a sermon from the words "Here we have no abiding city."

The original dispute concerned the immunities of the clergy from secular jurisdiction, but another arose which threw all earlier controversy into the shade. To consolidate his power in England, Henry II. had caused his eldest son to be crowned king, not merely as his successor, but as his colleague. In the absence of the Archbishop of Canterbury, the coronation was performed by the Archbishop of York, assisted by the bishops of London and Salisbury. It was no longer his order but his office that Becket determined to defend. "The inalienable right of crowning the sovereigns of England, from the time of Augustine downward, inherent in the see of Canterbury, had been infringed," and with his usual ardor the archbishop had secured power from the Pope to suspend his brother of York, and excommunicate the bishops of London and Salisbury.

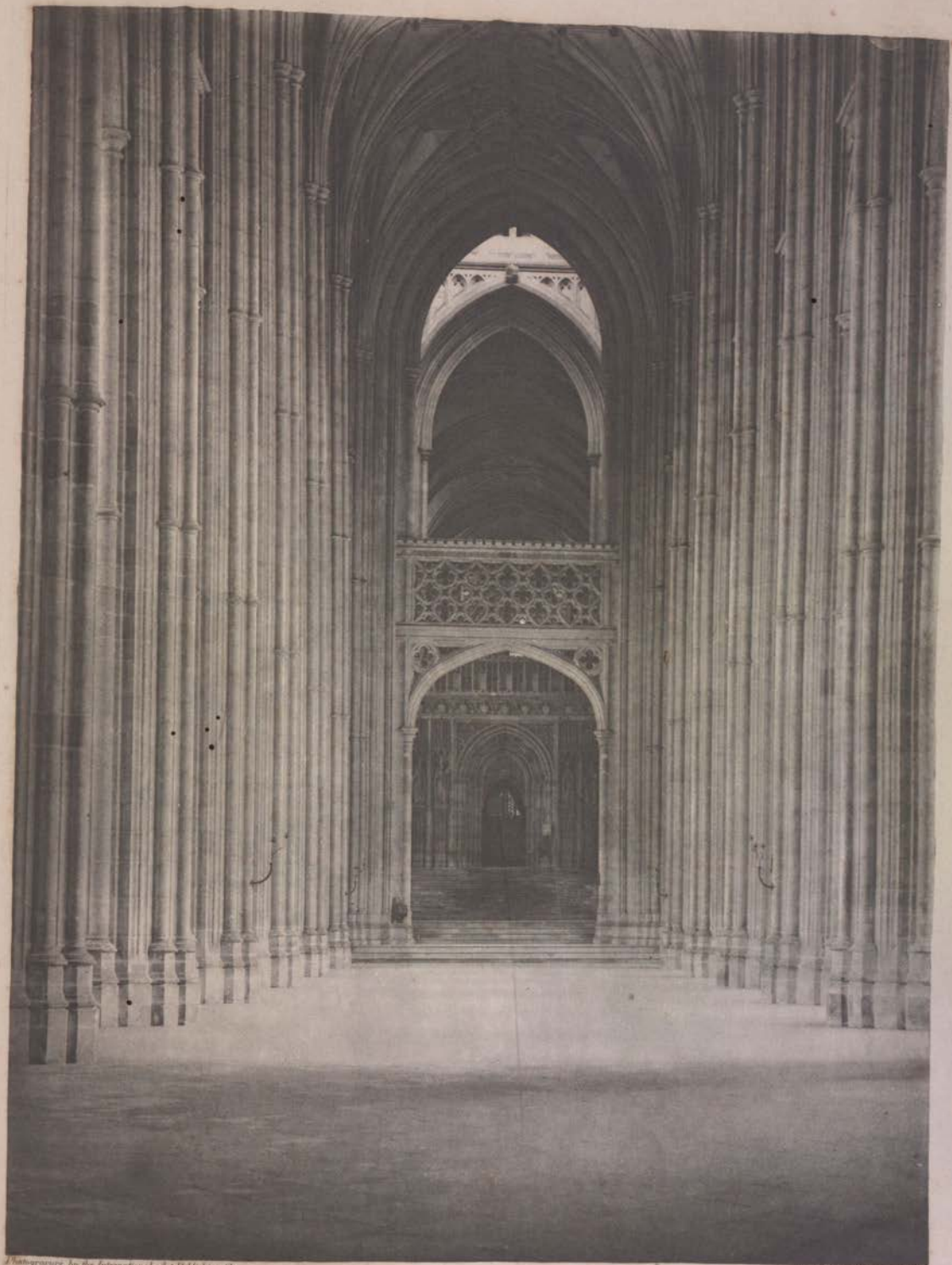
Added to this, certain insults inflicted by the noble adherents of the king, caused the hot-blooded primate to utter the severest maledictions of the Church, and hurl the bolts of excommunication against his adversaries. At this the king's wrath knew no bounds. Four barons, thinking to please their sovereign, undertook the task of ridding him of the troublesome primate, which was accomplished in the following manner:

"Early in the morning the four barons had an interview with St. Thomas, pretending to come on a peaceful visit with messages from

the king. They were shown into the room in the palace where the archbishop usually remained. Some high words passed between them, and they departed; in the evening they entered the Cathedral, armed. While the archbishop was ascending the steps, Sir Reginald Fitzurse entered the door of the church, clad in complete armor, and waving his sword, cried: 'Come hither, servants of the king!' The other conspirators, Sir Hugh Morvill, Sir William Tracey, and Sir Richard Britain immediately followed him, armed to the teeth, and brandishing their swords. It was already twilight, which within the walls of the dimly-lighted church, had deepened into the blackest obscurity. Becket's attendants entreated him to fly to the winding staircase which led to the roof of the building, or to seek refuge in the vaults underground. He rejected both of these expedients, and still stood to meet his assailants. 'Where is the traitor?' cried a voice. There was no answer. 'Where is the archbishop?' 'Here I am,' replied Becket; 'but here is no traitor. What do ye in the house of God in warlike equipment?' One of the knights seized him by the sleeve. He pulled back his arm violently. They called upon him to absolve the bishops; he refused, and Fitzurse drawing his sword, struck at his head. The blow was intercepted by the arm of one of the prelate's servants, who stepped forward to protect his master, but in vain. A second blow descended, and while the blood was streaming from his face some one of his assailants whispered to him to fly and save himself. Becket paid no heed to the speaker, but clasping his hands and, bowing his head, commending his soul to God and the Saints, he fell to the ground."

In this posture he received from Richard a terrible blow which severed the crown of the head from the skull, whereupon Hugh planted his foot on his victim's neck, and with his sword scattered the brains over the pavement. This was the final act, and as the murderers left the Cathedral, a tremendous storm of thunder and rain burst over Canterbury, and night fell in thick darkness upon the scene of the dreadful deed.

The great event of which Canterbury was the scene on the 29th of December, 1170, at once riveted upon it the thoughts of Christendom. A saint, so it was believed, a saint of unparalleled sanctity, had



Photogravure, by the International Art Publishing Co. Haskell & Post, Publishers, Boston.

Canterbury Cathedral, Nave.

fallen by the side of his throne, a martyr to its rights, and his blood already working miracles of blessing, was in the possession of the church an inestimable treasure forever. Far and wide spread the fame of St. Thomas of Canterbury. The memory of Augustine and Ethelbert, his royal convert; of Lawrence, and Theodore of Tarsus, fellow-townsmen of the great apostle, and first teacher of Greek learning in England, all sleeping under the shadow of Augustine's Abbey, was for the time obscured. In Rome a church was dedicated to Thomas, and relics attesting his martyrdom are laid in the Basilica of St. Maria Maggiore, beside the cradle of Bethlehem. A tooth was treasured in St. Tomasso, in Verona; a portion of an arm is still shown in a convent in Florence; his chalice at Bourbourg; his hair shirt at Douay; his miter at St. Omer.

Next to the scene of Becket's murder in the transept, which soon acquired the name of "The Martyrdom," the tomb in the crypt where his remains were deposited was the most sacred. Here knelt and prayed the host of pilgrims when the church was opened in 1172, and here Henry performed his solemn penance. To this spot came the first king of France who ever set foot on the shores of England, Louis VII., to offer the celebrated jewel and rich cup of gold.

From Sandwich, where he landed on his return from Palestine, Richard, the Lion-Hearted, walked, to give thanks to "God and St. Thomas," for his deliverance. Edward I. left at this shrine the golden crown of Scotland. Henry V. knelt here on his return from Agincourt. Hither came John in great state immediately after his coronation. Had not the ravages of fire interfered, it is impossible to conjecture with what degree of sanctity the whole place might have become invested. The long succession of pilgrimages which for three centuries gave Canterbury a place among the great resorts of Christendom, has, through Chaucer's poem, given it a lasting hold upon the hearts of Englishmen so long as English literature exists.

Erasmus—who was admitted to view the shrine—tells us "that under a coffin of wood, inclosing another of gold, which was drawn up from its place by ropes and pulleys, he beheld an amount of riches, the value of which was inestimable. Gold," he says, "was the meanest

thing to be seen; the whole place shone and glittered with the rarest and most precious jewels, most of which were of an extraordinary size, some being larger than the egg of a goose." At the dissolution, Henry VIII. seized upon all this wealth. The spoil in gold and precious stones filled two great chests, one of which six or seven strong men could do no more than convey out of the church at once. At the same time he ordered the remains of St. Thomas to be burned and the ashes to be scattered to the wind. The only trace of the shrine of the martyr that now remains is afforded by the pavement around the spot where it stood, which is worn down by the knees of the crowds of worshipers who during more than three centuries offered here their oblations and their prayers.

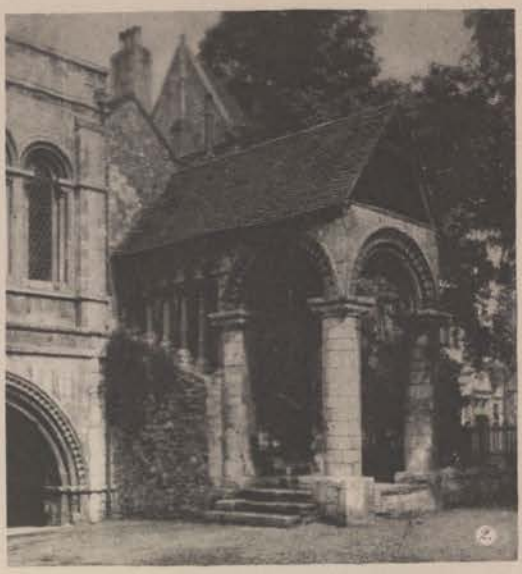
The west front, of which a representation is given in our plate, has never come into great prominence, by reason of its proximity to the archbishop's palace, and is architecturally of no great interest. A window of peculiar form ornaments the gable. The great central tower, as shown in our view from the south-west, is the work of Prior Goldstone. The northern side of the Cathedral is so connected as not to be described apart from the monastic buildings.

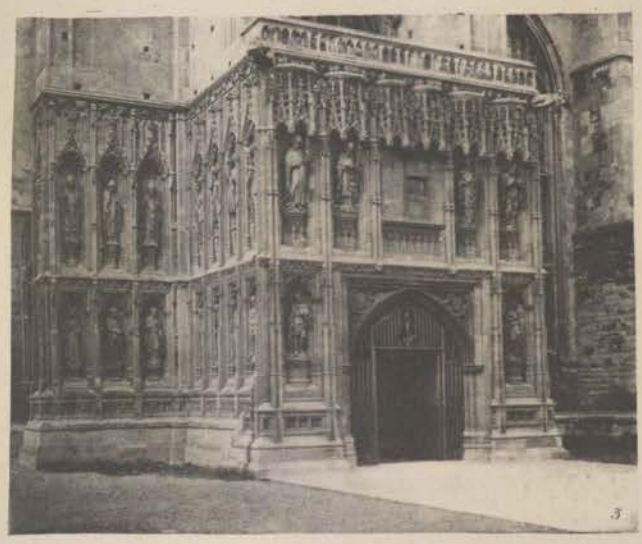
Upon entering the nave, one is impressed with the immensity of the Cathedral, and the great altitude of its forest of columns. The height to which the choir is raised above the crypt is not appreciable when viewed from the west end of the nave, owing to its distance from the observer, and the sublime proportions of which it is a part. In this great elevation of the choir, and the stately stairways, Canterbury stands alone among English Cathedrals.

Of the beautiful "stained windows" of the nave none remain entire. The modern glass is crude in color, is lacking in harmony, and altogether unpleasant. In the north aisle are the monuments of Adrian Saravin, the friend of Hooker; of Orlando Gibbons, organist to Charles I.; and of Sir John Boys, founder of the hospital just outside the north gate of the city. In the south aisle the monuments are modern.

On entering the choir through the beautiful screen, the visitor is impressed by its great length and low vaulting, producing a solemnity













Photogravures, by the International Art Publishing Co. Boutell & Post, Publishers, Boston.

# Canterbury Cathedral.

1. The Crypt. 2. Norman Stairway. 3. South Porch. 4. Tomb of the Black Prince. 5. Choir Screen. 6. Warriors Chapel.

not unfitting the first great resting place of the faith in Saxon-England. The most comprehensive view is presented in the accompanying plate. The height to which the altar is raised was made necessary by the construction of the crypt under St. Thomas chapel.

The monuments may be but glanced at. Following the track of the pilgrims from the transept of the martyrdom, through the passage under the choir stairs, we notice the great window of the south transept, the gift of Edward IV., and his queen, whose figures still remain with those of the martyred princes of the tower. This fell under the iconoclastic hand of "Blue Dick," "who rattled down proud Becket's glassie bones." Here is a monument to Peckham, the earliest complete cenotaph in the Cathedral, and here Edward I. received in marriage the hand of Margaret of France. Passing through the north aisle of the choir, and ascending a flight of steps, we reach St. Andrew's tower, forming the sacristy where privileged pilgrims were wont to see the wealth of silken robes and golden candlesticks. Here is the monument of Chichele, archbishop of Henry V., and of Agincourt renown. On the south side of the steps leading to the retro-choir a door opens into the famous treasury vault. Up these steps pilgrims climbed upon their knees, and deep indentations in the stones tell the tale of long trains of worshipers by which they were mounted generation after generation. The central portion of the retro-choir, called the Chapel of the Trinity, became popularly known as the Chapel of St. Thomas, for here was placed the famous shrine. The windows around the shrine and in the corona are among the finest in Europe.

In Trinity Chapel is the monument to Edward, the Black Prince. On the occasion of his marriage with the "fair maid of Kent," Edward founded a chantry in the crypt where he wished to be buried. For some unknown reason he was laid to rest in what was then thought the most sacred place on English soil. The effigy is in brass, once entirely gilt. Suspended above are the scabbard from which Cromwell took away the sword, the casque "which never stooped except to time" the velvet surcoat and shield of leather.

Opposite to this is the tomb of Henry IV., who, dying in the

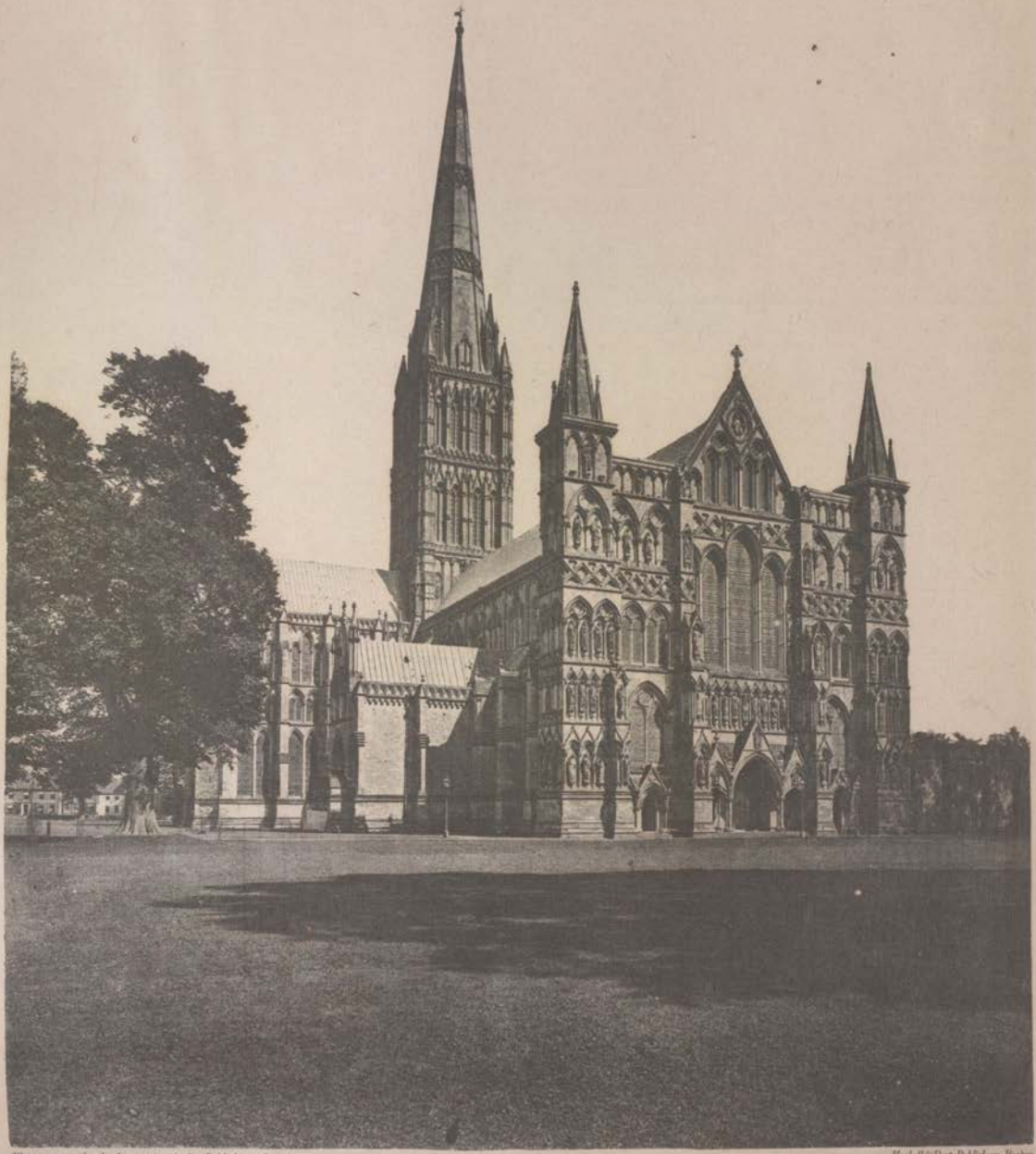
Jerusalem Chamber at Westminster, ordered his remains to be placed here, and with him was buried his second wife and queen, Joan of Navarre. At the feet of the Black Prince is the tomb of Archbishop Courtney, beyond which is the monument to Archbishop Coligny, brother to the great admiral, who died at Canterbury by poison administered in an apple. East of the tomb of Henry IV. is the monument of Dean Walton.

The lightness and beauty of the corona at the extreme east end of the Cathedral is remarkable. In seeking a place of honor for the severed scalp of the saint the corona was chosen, which by corruption became Becket's CROWN, the name which this part of the Cathedral now bears. Descending the south sides of the retro-choir, we pass the tomb of the saintly Anselm. Above the chapel is a small room looking into the Cathedral, supposed to be the watch-chamber of the shrine of Becket. Here, too, it is said the Black Prince held King John of France a prisoner.

Not far away is "Augustine's Chair," traditionally the seat of enthronement of pagan Kentish Kings, and since then the coronation chair of England's Primates. West of the transept is the tomb of Hubert Walton, chosen archbishop in the crusader's camp at Acre.

In the front at the foot of the stairs descending from the choir, is the tombstone of Meric Casaubon, and opening east from the transept is the Warrior Chapel, in which are the tombs of John Beaufort and Thomas of Clarence. Singularly placed, the head alone appearing through the wall is the stone coffin of Stephen Langton, the great archbishop of John and Magna Charta.

In the crypt is the famous Chapel of Our Lady, the sacred soil in which the monks laid their martyred Becket, and here the company of "clothiers and silk-weavers" from Flanders and France, fleeing from Alva's heavy rod, found asylum in the days of Elizabeth. Here, to this day, is their service maintained in the Cathedral crypt.



Photogravure, by the International Art Publishing Co. Hurlbut & Post, Publishers, Boston.

*Salisbury Cathedral, West Front.*

# SALISBURY CATHEDRAL.

THE youngest and fairest of England's Ante-Reformation Cathedrals stands upon the vast historic plains of Wiltshire. Rising from a carpet of greensward, a warm, gray, and lichen-covered mass: it conveys the impression that there are points in which Salisbury Cathedral stands without a rival in the world. With the exception of its tower and spire, it was built in one architectural period, and therefore is not a museum of English and foreign architecture, nor a stony panorama of succeeding ages of building, as are so many similar structures. Buttress and buttress alternate with pointed windows, rising tier above tier toward the sky. From the spacious grounds, transepts, porch, pediments, pinnacles, traceried turret, and "elfin spire" may be embraced in one view, filling the mind and eye as a varied yet harmonious whole, producing the effect, if we may use the expression, of "a multitudinous unity." When comparing it with his own loved Abbey, Dean Stanley once said: "Salisbury is indeed all glorious without, Westminster is all glorious within."

But it must be borne in mind that this was not the earliest Cathedral Church. The whole kingdom of West Saxony was originally included in a single Diocese, the founder of its Episcopate being one Birinus, who came from Genoa in the year 634, and fixed his seat, or see, in the little village of Dorchester in Oxfordshire. The see was subsequently removed to Winchester, and included the counties of Hants, Berks, Wilts, Dorset, Somerset, Devon, and part of Cornwall. When Ina was king of the West Saxons, the Diocese was divided into two sees, the Bishop's stool for one being fixed at Winchester, and for the other at Sherborne. Early in the tenth century another division

took place, parts of Winchester and Sherborne forming a united Bishopric, the see of which was fixed at Old Sarum.

The origin of this once flourishing and populous city carries us back to the far beginnings of English history. After the decline of Roman power its story becomes definite. In 552, when Cynric defeated the Britons, he became master of a powerful fortress upon the "water-less-hill." Alfred the Great, in 871, enlarged the entrenchments, and strengthened the fortifications, which had then surrounded a rude church for a hundred years. Here King Edgar convoked an assembly of wise men, and here the ravages of the King of Denmark, the father of Canute, were stayed in the year 1003. Eighty-three years later this hill became the scene of perhaps the most important event in England's history. Within the fortress sat William the Conqueror, around him were assembled the States of the kingdom, to submit their lands to the yoke of military tenure, and their hearts to the yoke of Rome. Not to her Cæsar, but to her Pontiff. Henry I. held his court here in the year 1100, and sixteen years later summoned the prelates and barons of the realm to render homage to his son William. Old Sarum had now attained its meridian, and under Bishop Roger the Cathedral had become great, "so there was none so magnificent within the borders of Europe." These were her days of glory. The lofty keep which once crowned the castled hill, the girdled fortress and subject town alike are gone. This city of the Celt, the Roman, Saxon, Dane, and Norman, has become once more the lone "Dry-hill-by-the-river," which its original name implied. Adown its sides the Briton has driven his war chariots and the Roman has planted his imperial eagles upon its summit. The invading Saxon has flourished there his dragon-standard, and the ravaging Dane has rolled the blazing tide of war to its feet. Here the mighty Conqueror received the homage of kneeling England. A fortress, a palace, and a bishop's throne. Around it

"A thousand years their cloudy wings expand,"

and through their mists we see the phantoms of its former glory pass like the unsubstantial pageant of a dream.

During the century and a half of her glory, seven Bishops ruled over

the Diocese of Sarum, a Diocese which seems but a parenthesis in the story of the Episcopate, the memory of which has long since faded away. But those one hundred and fifty years witnessed changes in the relation of church and State which were not only important, but abiding. They include the primacy of the firm and saintly Anselm, and of the arrogant, unbending Becket. They witnessed the contests of civil and ecclesiastical authorities, in which early Bishops took a leading part.

Old Sarum was indeed a strange place to choose for a Bishop's seat, an unpromising site on which to build a Cathedral. Authorities speak of it as "a fortress, rather than a city placed on a high hill, surrounded by a massive wall," and Dr. Pope in his Salisbury ballad sings:

Old Sarum was built on a dry barren hill,
A great many years ago;
'Twas a Roman town of strength and renown
As its stately ruins show.

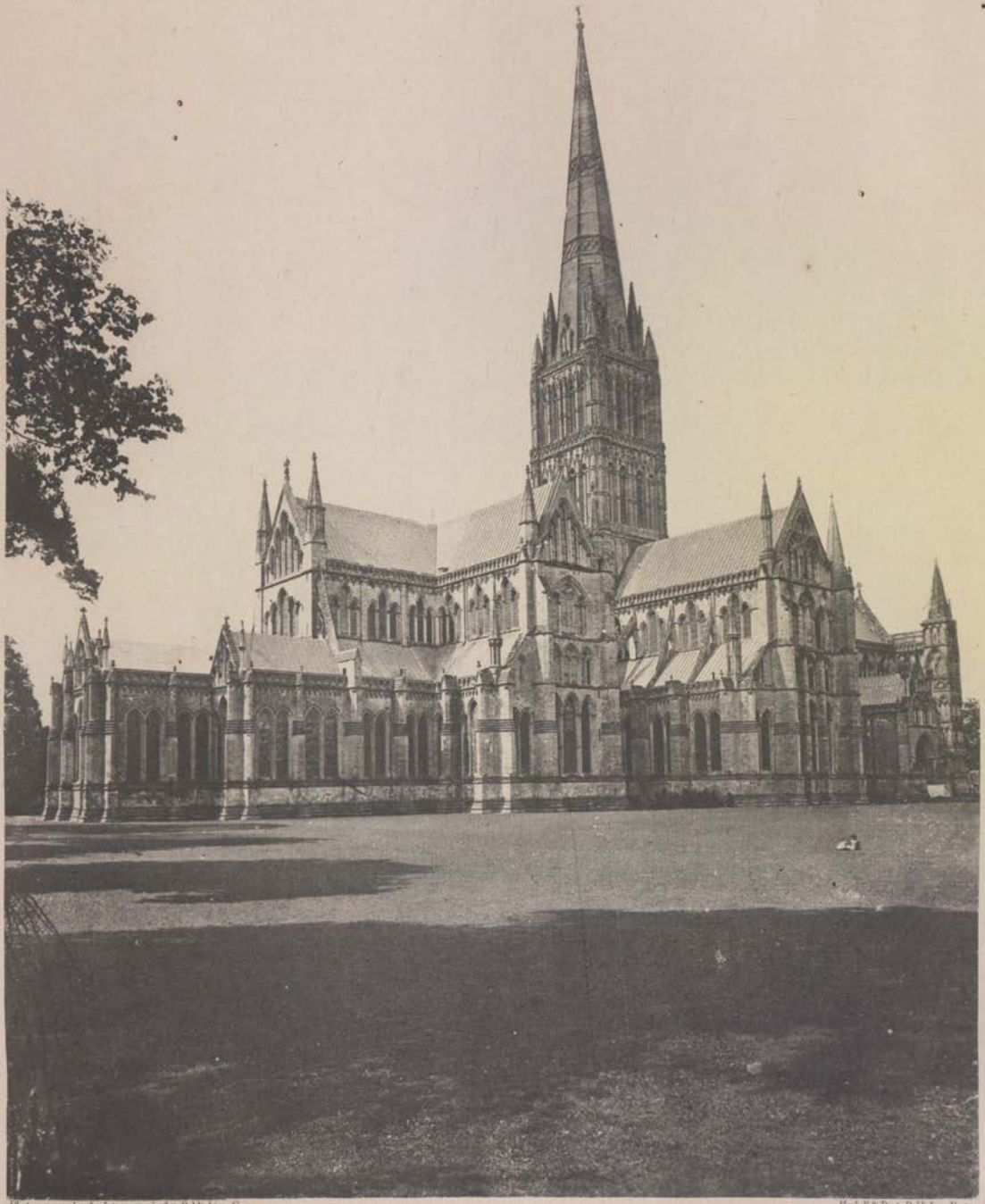
The settlement comprised not only a king's castle, with all his officers and retainers, but the quarters of the Bishop and his clergy. It is not to be wondered at, that in the delicate adjustment of the relations of Church and State, unfriendly conflicts took place. Peter de Blais, with grim humor, alludes to the Cathedral as the "Ark of God shut up in the Temple of Baal." When the Church and Nation were one, disputes were rare indeed, but when ecclesiastical and temporal jurisdiction were separated, rival interests often created intensely hostile bodies. So it was in Old Sarum. The retainers of the King and the Canons had their differences, which at last broke into open flame. On one of the Rogation days, the clergy went in solemn procession outside the walls, and on their return found that the wily barons had closed the gates against them. Such an act of defiance could not easily be atoned, and it was resolved to remove the Cathedral to some spot free from the perpetual strife which they then endured. According to one tradition the site of the new Cathedral was chosen by an arrow shot from the ramparts of the Castle, but even in heroic days the arms of bowmen were hardly equal to sending an arrow one and a half miles, the exact distance of the new from the old. The site was hardly a happy

one, although the gift of a most honored Bishop of this ancient see.

If Old Sarum was destitute of water, New Sarum had too much. The hill was barren and dry, the plain was little better than a swamp. There are many early records of damage to the New Cathedral, by storm and flood, and not infrequently was the sacred edifice rendered useless for days together, by its watery condition. Quaint old Thomas Fuller, who once held a stall here, said that "one could hardly say with David, 'I will go up into the house of the Lord.'" In fact the soft and uncertain character of the foundation seems to be implied by the characteristic stone bench which extends the entire length of the Cathedral, both of the north and south aisle. It is most probable that this sinks to some depth, and forms a continuous base for the pillars to rest upon, thereby distributing the weight over a larger space. It was, therefore, a matter of necessity that the present site was chosen, which has now become one of the most beautiful on earth.

It would be a grateful reply to the query of three centuries, if we could name the "architect of this wondrous pile"; but the coming centuries must become wise and cunning to recall this genius from the shadows which have fallen upon him. The wonderful similitude between many portions of Salisbury and the eastern chapel of Durham may link these sacred structures together, and declare the truth of the tradition that Elias of Durham drew the original designs for the temple of Salisbury plains.

Among English Cathedrals, that of Salisbury holds a very distinguished place, having a history clear and easily traceable, and a style of architecture practically of the same era. The first half of the thirteenth century may with some justice be called the youth or springtime of English architecture, forming a sort of resting place in the progress of styles, and from which the decorated and perpendicular styles were developed. The foundation stone of this Cathedral was laid in the reign of Henry III.—the Cathedral-building monarch,—on the 20th of April, 1220; and, five years later, on the festival of St. Michael, the eastern portion, known as the Chapel of Our Lady, was consecrated by Bishop Poore, the Archbishop of Canterbury preaching



Photogravure, by the International Art Publishing Co. Haskell & Post, Publishers, Boston.

*Salisbury Cathedral, from North East.*

the sermon. Not until the year 1266 was the Cathedral finished; so that it may literally be said of Salisbury, as of the Sacred House in Old Jerusalem, "Forty-and-six years was this temple in building." Yet the chief glory of this temple, that upon which its reputation has popularly rested, was evidently no part of the original design. A simple lantern rose above the intersection of nave and transept, beneath which two generations, at least, had bowed in worship, when with the daring of a great artist, some unknown architect shot upward from the delicate piers and slight foundations, the airiest and loftiest tower and spire in England. The structure is vast; the clear space or "close" is doubtless without a parallel. The spire stands against the sky with warm and varying color, at every changing pulse of sunlight, while masses of beautiful foliage and towering trees, contrasting with its gray and time-honored tints render the whole a picture of surpassing loveliness.

But the enchantment vanishes when the threshold is crossed. The garish light from unstained windows throws into the yellow whitened spaces a surprised and painful radiance. Here are still the marks of beauty in line and form, in spanning arch and matchless symmetry, which won the admiration without, but time and storm, with their mantle of richly colored lichen have not visited the polished columns, or touched the groined firmament above the head. Here and there the hand of restoration has rubbed away the buff coat of a former century and brought to light suggestions of that rich and noble splendor of color which robed the interior of the early church.

Let the visitor, as he walks through the vaulted spaces of Salisbury, wander in imagination, in the "dim religious light" of the fourteenth century, when the rays of the setting sun drifted through glass, stained tender and rich by the masters of that ancient art, touching the marble floor, the dark, polished pillars and fretted ceiling, with a mystery of richly blending tones. Above, the arch and wall and groining, are aflame from end to end, with vermilion, and gold, and blue, in arabesque, and saint, and angel. Then from wall, and pillar, and window—and the Cathedral is nearly all windows—there flashed a mill-

ion jewels on the floor. The giant artists of the exterior were not feeble when they entered the portal they had reared, but spread a wealth of color, of beauty, and of grace upon what must have been the most magnificent interior of that age.

Little has, as yet, been done to restore this scheme of color, and never will it be perfected until the art and benevolence of the centuries yet to come shall be able to combine the strong contrasts of dark and polished Purbeck marble with the lighter freestone; the arches picked out with colors, the groining elaborately decorated, and the whole lighted through brilliantly toned glass, in which dark blue and ruby predominate, with floods of white light shining through the lancet of the center: then will Salisbury Cathedral be comparable to the most beautiful structures of its kind, and in another sense than Westminster become "all glorious within."

There were, originally, doors in the greater transepts of the Cathedral, both north and south; and in the fifteenth century a porch was added to the north transept, which was removed about a hundred years ago. These doors were required to carry out the directions of the Consuetudinary regarding solemn processions. In early days people were taught much by outward ritual. Singing their litanies or special services, the Cathedral clergy with their attendants, walked in procession from the Choir through one of these transept doors and made the circuit of the Cathedral and adjoining cemetery.

In times of sadness, such as Lent, they would go out through the south door and return through the north—that of cold and shadow. In times of joy, like Easter, they reversed their progress, going out of the north to return through the south, the side, in truth, of brightness and light. These doors are now closed.

A marked feature of Salisbury is the double transept, which on the outside differs but little in point of detail. The slight variation adds to the general effect, which is singularly chaste and beautiful. One is smaller than the other, but both are carried four stories, with increasing enrichment at each stage, culminating in the windows at the gables. Between these windows there is a difference to be observed,



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Salisbury Cathedral, Chancel.

the eastern holding the lancet form, while the western subordinates that to the circular and quatrefoil.

The beautiful north porch served a most important purpose in ritual observances, in the elder days. It is the place where penitents assembled, and whence they were cast out of the church on Ash Wednesday and not allowed to return till Maundy-Thursday. In the upper chamber the sacrists resided, who were perpetual guardians of the treasures of the church. In early days the churches were never without guards, day or night; the doors being invariably fastened on the inner side by large oaken bolts. The sub-treasurer of Sarum was charged with the duty of seeing all the officers at their posts, by day and night, and was pledged to sleep in the church unless on occasion "Lawfully excused."

The west front was, no doubt, the part of the edifice last completed. The facade, with its moldings, niches, and statues, is not the natural termination of the nave and aisles, but rather a screen, or mask, designed to gain greater room for the display of statues. Studied in detail, the facade is extremely beautiful. The uppermost gable in the center is exquisitely executed and cleverly connects the two wings, giving a unity of design to the whole. Its beauty consists in the combination of circular and lancet form, which, in the transepts, are separate, but here are seen together. If all the niches were filled with statues there would be upwards of one hundred, but there is no evidence that such has at any time been the case. Twenty years ago there were but eight remaining, all weather-worn, mutilated, and impossible of identification. Many had fallen out through the inevitable progress of natural decay and want of timely repair, while others had doubtless been removed during the visitation of Cathedrals in the time of Edward VI.

Entering the Cathedral through the great west portal, the effect of the arching is exceedingly fine, owing in a great measure, to the uniformity of architecture. Above the head, the light drifts through the great west window, filled with glass dating from the thirteenth to the fifteenth century. The lofty nave is supported by nine groups of clustered columns, from which spring ten pointed arches; over which runs

a triforium open to the roofing of the aisles. The clere-story consists of triple lancet windows, very light, and pleasing in effect. The transepts, of which there are two, rise like the nave, to an elevation of three stories. The choir, extending from the chancel screen to the step just east of the Bishop's throne, and the Presbytery extending thence to the reredos, have been restored to something of their original beauty. The unsightly yellow wash has been removed and enough of the pattern of the original roof paintings disclosed to enable skillful artists to reproduce each scroll, figure and inscription, as it was first painted centuries ago.

The Lady Chapel is a part of the Cathedral, which must always be regarded with peculiar interest, as it was the first portion built and consecrated. To this chapel were removed, in 1226, the remains of Bishops Osmund, Roger, and Jocelin from the precincts of Old Sarum. Over the first of these a costly shrine was erected at the time of his canonization some three hundred years after his death. The beauty of the Lady Chapel is its light and airy design, and the extreme delicacy of the supporting columns.

The line of Bishops who ruled Old Sarum are first, Herman, who laid the foundations of the first Cathedral; secondly, St. Osmund, a Norman Count, and nephew of the Conqueror, who completed the edifice. Dying in 1099, Osmund was in 1456 duly canonized, his remains having been removed in the year 1226, from their resting place in Old Sarum, forming the first mortuary deposit in what is now the Lady Chapel of the New Cathedral. Next in order is Roger, styled "The Great," successively Lord Chief Justice, Lord Treasurer, and Lord Chancellor of the Realm. He was followed by Jocelin de Bohun, of noble lineage, and an adherent of the Empress Matilda in her contests with King Stephen. Wearied with the perplexities of the world, he retired to a monastery, where he died in the year 1184. Hubert Walter succeeded to the see in 1189, but immediately went to the Holy Land to join Richard of the "Lion Heart," in his crusade to recover the Holy Sepulchre. On his return to Italy he was appointed Archbishop of Canterbury. Herbert Poore held the see in troublous times from 1194 to 1217, when he was compelled to flee.



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*Salisbury Cathedral. Choir, West.*

Richard Poore, having held the position of dean in Old Sarum, was consecrated Bishop of Chichester in 1215. He was the founder of the present beautiful Cathedral, it being removed from Old to New Sarum, or Salisbury, in the year 1220, as we have before mentioned.

Previous to the Reformation the successors of Bishop Poore can hardly be said to have been men of much mark or learning, with one striking exception, that of Robert Hallam, the Cardinal Bishop, who died at Constance, September 4, 1417.

The origin and birthplace of this illustrious man are uncertain. In 1407, Hallam became Bishop of Salisbury, and two years later assisted at the council of Pisa. Pope John XXIII. presented him with a cardinal's hat in 1411, and during the famous council of Constance, which witnessed the burning of Huss and Jerome of Prague, Hallam almost alone condemned the punishment of death for heresy. On hearing the charges against the abominable life of Pope John, the honest islander broke out in righteous indignation, "The Pope deserves to be burned at the stake." But for the untimely death of this great man an effective reformation might have been established, and the great schism avoided.

William Ayscough was murdered by a body of Wiltshire Peasantry during the insurrection of Jack Cade. Richard Beauchamp filled a distinguished place among English prelates during the reign of Edward IV., building at Salisbury a great hall to the Episcopal palace, and his own beautiful chantry in the cathedral. Lionel Woodville, brother of Elizabeth, Queen of Edward IV., became bishop of Salisbury in 1482, and two years later, on the accession of Richard III., witnessed the downfall of his house, the execution of his brother-in-law, the Duke of Buckingham, in the market place at Salisbury, and died the following year of accumulated sorrows, or a "broken heart."

The first Protestant Bishop of Salisbury was also one of the most distinguished prelates who ever filled that see. John Jewell, the famous author of the Apology of the Church of England, was consecrated to the see the year following the accession of Elizabeth, and for many years was known as the most skillful controversalist of the times. He

replied with equal spirit to both Papal Bulls, and Puritan demands. A man of great benevolence, of unbounded charities, and of sincere piety. It was said of him, that it is hard to say whether his soul or his prayers reached heaven first, inasmuch as he prayed dying, and died praying.

John Caldwell is said to have been remarkable for three things: First, as having been a physician before he became a bishop; second, as having been the first married bishop that ever filled the see of Sarum; third, as having alienated the Castle of Sherbourne from the see to Sir Walter Raleigh.

The names of Earle, Ward, Burnet, and Douglas are still held in the grateful memory of the world, for intellectual and moral worth, above that of their fellows, but of their lives or characters we have here no need to speak.

Among the most interesting monuments may be mentioned those of the ancient Bishops, and that of William Longspée, the first Earl of Salisbury, and natural son of King Henry II. and the fair Rosamond. This effigy represents a knight in mail armor, a sword by the side, and a shield embossed with six lions or leopards. This monument, like many others in the Salisbury Cathedral was richly painted and still retains marks of the original color. Another tomb of much interest is that of William Longspée, son of the First Earl of Salisbury. He was one of the most celebrated crusaders under St. Louis, and was slain fighting near Cairo. At the head of this figure is that of the Boy Bishop, who died during office, as the mock Bishop of the choir boys.

A curious mural tablet in the transept is erected to the memory of one of Salisbury's most courageous citizens, who caused to be engraved upon the wedding ring of his fourth wife the hopeful legend: "If I survive I'll make them five." It is not recorded that he survived to carry out his determination. A wall niche in the nave holds an effigy quaintly carved in black marble, commemorating the virtues of a worthy lady who lies buried beneath the pew in which she worshiped for seventy years.











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*Haskell & Post, Publishers, Boston.*

# *Salisbury Cathedral.*

*1. Chapter House. 2. Choir Screen and Pulpit. 3. Brass of Bishop Wyville. 4. The Reredos. 5. Tomb in South Transept.*

Near the Chancel in the north aisle is a beautiful tomb of Purbeck Stone, over which is an arch supported by four twisted Corinthian pillars, and four pilasters. Surmounting this are four pyramids with balls on their summits, and above all a globe and cube. Underneath are the effigies of a man and woman in full length, he in armor, his feet resting against a horse, she in widow's dress, her feet against a greyhound. The inscription informs us that it is a monument to Sir Thomas Gorges and his wife, the Marchioness dowager of Northampton, one of the ladies of the bed chamber to the daughter of Eric, King of Sweden, and maid of honor to Queen Elizabeth. From this worthy pair sprung a numerous family. A near descendant, Sir Ferdinand Gorges, having obtained a grant of the greater portion of land between the Kennebec and Merrimac rivers, sailed in 1622 to the State of Maine, where he became an early settler, and the head of a numerous family calling themselves by the name of George.

Immediately within the entrance to the north transept, or morning chapel, as it is called, is a very curious brass, which marked the tomb of Bishop Wyville, who died in 1375. This Bishop recovered the Castle of Sherborne, which had been lost to the see of Sarum for a period of two hundred years, ever since King Stephen wrested it from Bishop Roger. Edward III. had granted it to William Montacute, Earl of Salisbury, against whom Wyville brought a suit in law. The Earl chose trial by battle, and both parties produced their champions. By the interposition of the King, the Bishop secured possession of the castle by the payment of 2500 marks. The quaint sculpture on the brass represents the castle with its keep and porteullis. The Bishop stands at the door of the upper ward with crosier and mitre, his hands uplifted as in the act of blessing the champion of his cause who, armed cap-a-pie, issues from the Gothic portal beneath.

In the south transept hang two battle flags once riddled with bullets, now fast becoming shreds and tatters. They commemorate the war between England and America known as that of 1812, a strife the memory of which is like the monuments which commemorate it, fast passing into oblivion.

Many Bishops and noble men of sainted memory have found sepulchre within these sacred walls, while the beautiful lawn inclosed by the graceful cloisters is the resting place of Christian men and women whose virtues have adorned the ancient town. A chapter-house of great beauty yet remains, containing a sculptured history of the Bible, which for originality, at least, is not excelled in England. The irreverent have often found not a little amusement in its quaint conception and execution.

We must now take leave of New Sarum Cathedral, with much the feeling as friend parts with friend. To its clustered columns, as many as there are hours in the year; its gracefully arched windows, as many as there are days; its gates, as many as there are moons; its memories so deep, its present so young, its sainted and mighty dead, its melody of chant and hymn sweeping through vaulted arches, and cloistered walls, and above all, to its peace and tender beauty on the lily covered plain, we bid a regretful and affectionate adieu.



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York Minster from South East.

# YORK CATHEDRAL.

*"Of hoary York, the early throne of state,*
*Where polished Romans sat in high debate,*
*Where laws, and chiefs of venerable rule,*
*The nobler produce of the Latin school,*
*Shone forth.—we sing."*

AN enthusiastic historian of the ancient city which gives its name to the world-renowned Minster, has said: "With the exception of the memorable names of Rome, Sparta, Athens, and Jerusalem, there are few places whose history is composed of more interesting and instructive materials than that of the ancient metropolis of our country; and had its historians been gifted like those master spirits whose productions yet afford so rich a treat to the classic taste, 'Altera Roma' would have been considered worthy to form a link in the illustrious chain we have mentioned." Doubtless such histories would have afforded the Briton many subjects of interesting contemplation. Men of every taste may find within the venerable walls of York sufficient to arouse their attention, gratify their curiosity, and reward their study. The transient visitor sees a young life curling and eddying around the ruinous memorials of a past, which is too deep to fathom, too full to comprehend without patient and protracted study The constant resident may beguile many dreamy hours in the pleasing but delusive task of re-peopling the desolated towers, in witnessing the deeds of chivalry and romance on the adjoining plains, and in listening to the soul-aweing chant of the Roman Catholic ritual, reverberating through the dim aisles of the venerable Cathedral.

The fabulous history of the town begins with a king who reigned in Northumbria, contemporaneous with King David in Judea. Return-

ing from a victorious invasion of Gaul, the triumphant monarch signalized the success of his arms by founding a city which he called Caeur-Ebraue, the city of Ebraueus. The next link in the historical chain connects it with the conquering Roman a thousand years later, who called the place Eboracum. How this name became reduced to its present character we are not bound to decide. A sensible explanation is, that when the Danes occupied this portion of the country they called the town Jorvik, which was easily changed to York.

Since the second campaign of Agricola, A.D. 79, ending in the complete subjugation of northern Britain, the history of York has been more distinct. The illustrious commander made the city which he doubtless then founded, his chief station on the line of march northward. Here were commenced the chain of forts, completed by Adrian, known as the Picts wall, and here on the site of the venerable Minster, Roman altars smoked in sacrifice, and a temple to Diana was reared. When, in A.D. 140, the wall of Antonious was built, Eboracum was the camp of the sixth legion, traces of whose residence in the city are found, continuing through at least three centuries. Severus halted his armies at Eboracum, when with his two sons, Caracalla and Geta, he came to repel the incursions of the Caledonians of the North. Geta, aided by Papinianus, one of the ablest lawyers of ancient Rome, remained at York, to rule the province and administer justice, while his father and brother were engaged in their campaign with the Picts. On returning from this campaign Severus died at York, February 4, 210. Upon a hill overlooking the city and the silvery Ouse, the funeral pyre of Rome's great leader was erected; his body, when reduced to ashes, was sealed in funeral urns and borne back to the banks of the Tiber.

In the year 212, York became the scene of most detestable cruelties. Caracalla, perceiving that his brother Geta had a powerful party in the army, ordered twenty thousand soldiers to be put to death, under pretense of mutiny, and then murdered Geta in his mother's arms. At this time three of the most learned jurists of the Roman empire distinguished the city by their presence. Ulpianus, Paulus, and the more celebrated Papinian, Prefect, who was afterwards put to

death in Rome for refusing to pronounce an oration exculpating Caracalla from the crime of his brother's murder.

This was her age of glory, and being the largest and most powerful city in the province, York felt reasonably secure of continuing its capital. Nearly a century later and the empire was divided. Britain fell to Constantius Chlorus, who fixed his royal residence at York, and established the civil and religious institutions of Rome upon a firmer and more elaborate basis. Two years after his arrival, A.D. 306, this sovereign died, his ashes being carried to Rome, as were those of his great predecessor.

Hardly had Chlorus died, when the army stationed at York proclaimed Constantine the Great, emperor of the realm. Constantine immediately started for Gaul, and with his departure the glory of York, which had continued with increasing splendor during four hundred years of Roman occupation, passed away. The extent of the Roman city is easily traced at the present day. Its walls inclosed an area of about fifty acres, which now form a portion of the modern town.

In mediæval days York became the scene of most important struggles between the Britons, Saxons, and Danes. The famous King Arthur, having defeated ninety thousand Saxons, and slain their commanders, on the Baden hills, took up his residence at York, and with his chivalrous knights and fair ladies, celebrated the first Christmas festival in England.

In the year 617, Edwin the Great became sole monarch of the Anglo-Saxons, with his capitol fixed at York, from which time until the arrival of William the Conqueror, no memorable incident occurred to change the eventful fortunes of the city. In the year 1068, the city was razed to the ground, as punishment for a revolt against William of Normandy, and by the sword, famine, and disease attendant upon the seige, more than 100,000 persons perished.

The once celebrated rival of the mistress of the world is bereft of her magnificence and splendor, and left dishonored and desolate. The diadem of the monarch no longer glitters in her palaces, and the pomp of royalty is forgotten in her streets, but the loss of the old is amply

compensated for in the new. Carnage and desolation may not enter her gates, the air is no more rent with the cries of victims sacrificed to the goddess of victory. The rites of Bellona are no longer celebrated in her temples, nor do her altars smoke with the blood of offerings to Woden and Thor. The sword of cruelty is taken from the hand of idolatry by the message of the gospel of peace, and the reign of superstition is succeeded by that of truth.

Upon the plain, where once the bloody holocaust was offered, a mountain of stone springs upward, tipped with tower, and cross, and finial—a thousand stony fingers pointing heavenward, suggestive of the aspirations of those generations which worshiped about its feet. The humble dwellings of men appear to crouch at its base, while its own vastness and beauty of proportion impress the observer with awe and sublimity. For miles around the blanched walls of this gigantic structure may easily be seen, while its towers rising grandly toward the heavens present to the inhabitants of the surrounding country a perpetual memento of the object of their existence.

Just before twilight, as the rays of the setting sun fall gently from the stately pinnacles of the Minster to the desolate and crumbling arches of St. Mary's Abbey, one seems to read with startling distinctness the words of the immortal bard of Avon:

> "The cloud-capped towers, the gorgeous palaces,
> The solemn temples, the great globe itself,
> Yea, all which it inherit, shall dissolve;
> And like an unsubstantial pageant, faded,
> Leave not a rock behind."

The mass of tradition, legend, and cloistered mythology which surrounds the introduction of Christianity to the North Britons must be passed with a single legend relating to the establishment of the present Episcopal see of York.

It is related of Edwin, the rightful king of Deira, that when an infant, he was expelled from the kingdom and found refuge at the court of Redwald. Whilst at the palace of the monarch he one night learned that his protector was about to be put to death. In the courtyard of the palace where he was sadly trying to decide whether to fly or remain in his present asylum, a venerable figure approached and



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York Minster, West Front.

told him that one day he would regain the throne of his fathers. After receiving a promise from the royal exile that he would listen to the instructions then given him, the mysterious stranger laid his hand upon his head, saying: "When this sign shall be repeated, remember what has passed between us, and perform the word you have given." By a series of remarkable events Edwin was seated upon his throne, and married Edilburger, a Christian princess. The queen was permitted the free exercise of her religion, and was accompanied by Paulinus, who was created archbishop of the north. An attempt was one night made on the king's life, which was frustrated by a royal Thane, who received in his own heart the poisoned sword. When sacrificing to his gods in excess of gratitude for his deliverance, Paulinus ventured to remind the king that it was to the God of the Christians that he owed his life. The king promised that, if successful in a war he was about to begin, he would embrace Christianity. Returning victorious, King Edwin was deeply agitated in mind concerning the momentous step he contemplated, when one day Paulinus entered the royal presence and laying his hand upon the king's head asked him if he remembered the sign. Edwin hesitated no longer; he called his chiefs; all were willing to renounce idolatry, while Coifi, the high priest, mounted and armed as a warrior, hastened to the scene of his former idolatry and hurled a javelin into the breast of his god. An oratory of wood was hastily erected at York, and there Edwin and his whole court were baptized on Easter Day, April 12, 627. Of this first church nothing now remains, but the present Cathedral stands upon its site Immediately following his baptism, Edwin set about the erection of a large and noble basilica, in the midst of which the oratory which he had first built, and in which he was baptized, should be included But the king was killed before its completion, which was left for his successor, Oswald, to accomplish. It remained, however, to the greatest ecclesiastical architect of Saxon times, Archbishop Wilfrid, to make the structure worthy of the Christian capital of Northumbria. A new roof was then put upon the Minster, and glass was placed in the windows, so that the birds could no longer fly in and out and defile the sanctuary. The walls were plastered, the altar furnished, and means ap-

propriated for necessary repairs and maintenance of ministers. In 741 the basilica was burned, and rebuilt by Archbishop Albert. During the wars of the Norman invasion the Cathedral and a large portion of the city was laid in ashes. The architecture of the reconstructed edifice was so much superior, that the loss of the Saxon church is not to be deplored, were it not for the destruction of the famous library of Archbishop Egbert, which was entirely consumed. In the choir crypt a portion of the ancient wall still remains.

In the years 1070 to 1100, Archbishop Thomas, the first Norman prelate, rebuilt the church "as well as he could" in something of its present form. It consisted of a nave and aisles, transepts without aisles, and a massive tower. Another change in the history of the fabric occurs in 1154, and the thirty years which follow, during the archbishopric of the famous Roger, the apsidal choir was removed, and a nobler structure took its place, while many important changes were wrought in the external appearance of the building.

Little of this structure now remains. In the administration of Archbishop Walter de Grey the present south transept was added, which holds as its chief attraction the tomb of its builder. The construction of the north transept followed in 1228 to 1256, while John Romanus was sub-dean and treasurer of the Cathedral. The next change was the removal of the Norman nave; and its reconstruction in the architectural fashion of the times, followed by the erection of the west front, which was completed by Archbishop Melton about 1345. The chapter-house had doubtless been erected, although no authentic statement concerning its time or builder is found. Then followed the extension of the Norman choir, the erection of the Lady chapel, and the presbytery, after which what remained of the early choir was removed, the central tower re-cased, and the present beautiful lantern tower substituted for that of John Romanus. In 1430, the bell tower of the west front was erected, and forty years later the corresponding tower was completed. The whole structure as it now stands was reconsecrated on the third day of February, 1472, by Archbishop Neville. Thus, through the mutations of eight hundred and forty-five years, through the smoke of battle, the clash of arms, and garments dyed in



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York Minster, Nave, East.

blood, did the proudest Minster of all England rise into the morning sunlight of peaceful and contented years.

The ravages of Reformation days, from which so many sacred edifices suffered spoliation, were barely felt here. What has often been lamented as the fatal error of Rupert in engaging the parliamentary forces at Marston Moor, eight miles from York, probably saved the Cathedral and the city itself, from a wasting and destructive seige. Although the city was surrendered to Cromwell's forces, the influence of Fairfax was so great that little or no injury was done to the churches or their contents.

In 1786, the old pavement, which was rich in incised slabs, was taken up, and the stone re-worked to form a new pavement. This was the greatest sacrilege the Minster of York has suffered at the hands of man. Twice, however, during the present century the Cathedral has suffered from fire, the great east window being saved with difficulty.

The incomparable facade of York Minster consists of two uniform majestic towers, each 196 feet high, between which the front of the middle aisle of the nave is carried up as high as the walls. Above each of the towers rise crocketed pinnacles, connected by a battlement. Almost the whole front is filled with niches, which with few exceptions have always remained empty. The large window is an unrivaled specimen of the leaf tracery that marks the style of the fourteenth century. The figure of Archbishop de Melton sits over the centre arch of the principal doorway, while on either side are effigies of Robert le Vavasour and Robert de Percy, one of whom gave the stone and the other wood for the erection of the Cathedral. The story of Adam and Eve and their expulsion from Paradise is told in the stone tracery of the arch. The south side, though less elaborately finished, is ornamented by numerous decorations and is extremely imposing.

The east end bears lamentable marks of the "moldering hand of time." The numerous statues which once decorated the niches have crumbled away, and three only are now left to remind us of the melancholy fate of their former companions.

To enjoy fully the impressions of the great Cathedral, the visitor should enter the western door. If he has never before seen

"The high embowered roof
With antique pillars, massy proof,
And storied window, richly dight,
Casting a dim religious light,"

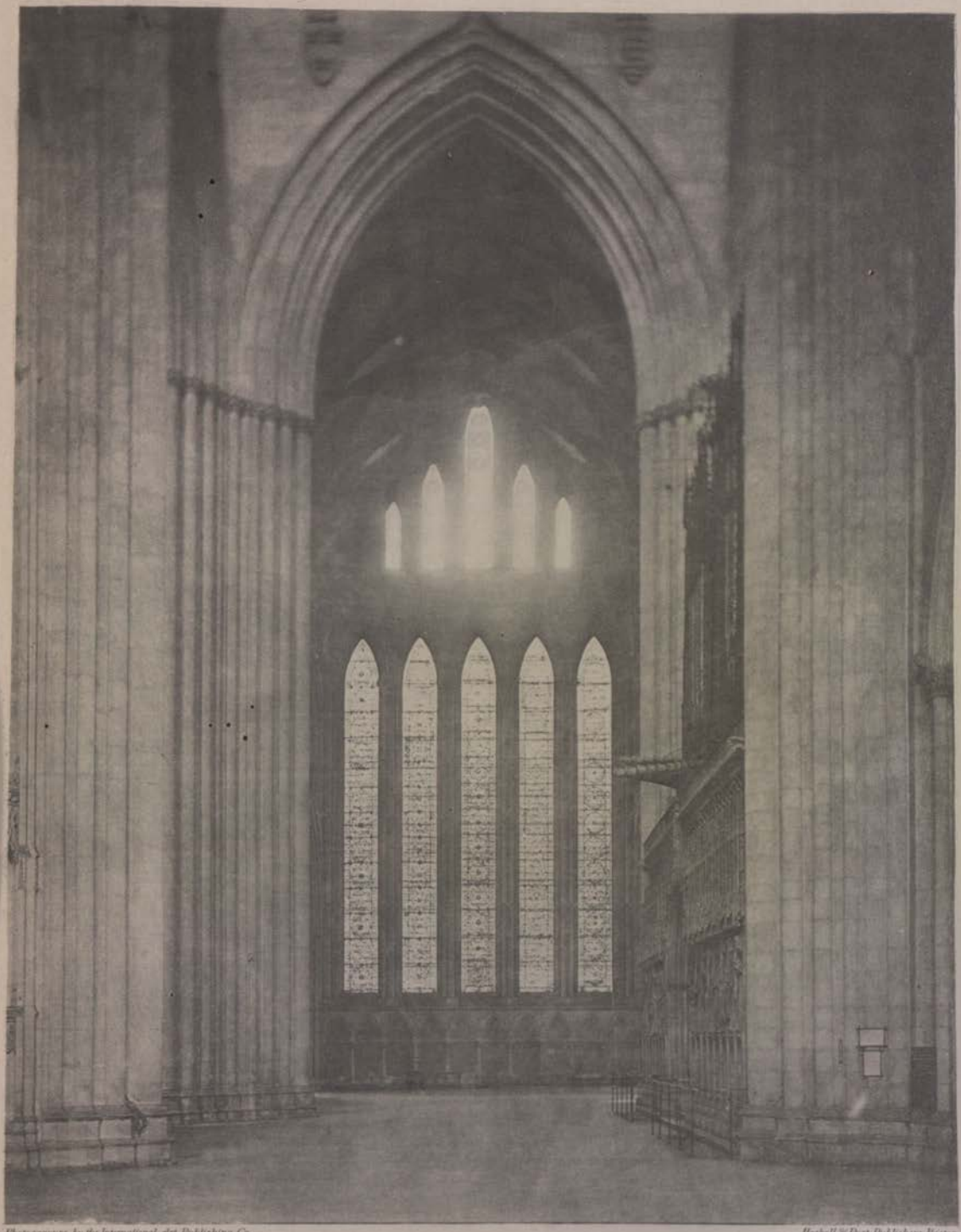
an emotion to which he must hitherto have been a stranger will, for the moment, overpower him. Other Cathedrals he may have visited, but every edifice will seem to shrink into insignificance when compared with the august and lofty spaces of this interior. An involuntary tremor thrills the frame, as the eye for the first time glances down the incomparable vista of five hundred and twenty-four feet, while the senses appear overwhelmed by the amplitude of the vast expanse. "The immortality that stirs within us" seems to recognize the structure as more worthy of its residence, than as the temple or shrine of mortals. Should, at this moment, the tender and solemn tones of the organ reverberate through arch, and aisle, and groined roof, these reflections would almost change into the belief that "this mortal had put on immortality."

"Then let the pealing organ blow,
To the full voiced choir below,
In service high and anthems clear,
As may with sweetness fill mine ear,
Dissolve me into ecstasies,
And bring all heaven before mine eyes."

The "great west window" deserves careful attention. It is of eight lights, fifty-four feet in height and thirty feet in breadth, and competes with the famous one in Carlisle Cathedral for the distinction of being at least the finest decorated window in England, none of the glass dating later than 1350.

Our plate presents the "five sisters," the glory of the Cathedral, seventy-seven feet high by thirty-two feet wide.

This great window has been termed "the finest in the world" although it can hardly bear comparison with that of the west front of the Cathedral. It is indeed magnificent, and, as the many colored rays of the morning sun drift through the elegant tabernacle work of the



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York Minster, Five Sisters Window.

choir stalls, linger upon the pier arches and play in ever varying harmonies upon the mosaics of the floor, one forgives the enthusiastic writer who exclaims, "Nothing was ever seen like this."

A vestibule, which continues the east aisle of the north transept, leads to the chapter-house, which claims to stand unrivaled amongst English chapter-houses. It is supposed to have been founded about 1280, but not completed until 1350. The vestibule is noteworthy as being of later date than the chapter-house, and as containing some remarkably fine specimens of stained glass, a wall arcade of great height is formed below the windows by a pointed arch inclosing two trefoiled arches.

The chapter-house is octagonal, like those of Wells, Salisbury, and Westminster, while the beauty of its form is much enhanced by the absence of any central pillar, although its diameter is sixty-three feet, and its height sixty-seven feet. Each bay of the building, except that over the door, contains a lofty window of great beauty. Besides the east window, all contain glass of the time of the Edwards II. and III.

The forty-four canopied stone stalls present details worthy the closest study, while the beauty of the entire structure is exceeded "by no other sculpture of this period, either in England or on the continent." The attendant will not fail to point out to the observer a Latin couplet inscribed in Saxon characters, near the entrance door:

"At Rosa Flos Florum
Sic est Domus ista Domorum,"

which may be rendered

"As the rose is the flower of flowers
So of houses is this of ours."

The crypt is one of the most interesting parts of the Cathedral, and contains the only remnants of the first building of Thomas and Roger, and possibly those of the earliest church of King Edwin. It is reached by steps from either aisle of the choir. After the great fire in 1729, the crypt was found to extend further than had been before known, the building to the east being only patchwork of later Norman and Perpendicular work, erected as late as the fourteenth century to

support a platform for the altar. Four Norman clustered columns contain sculptures especially noticeable, while the remaining portion of Saxon herring-bone work on the adjoining wall should not be forgotten.

The vestry, with record room and treasury, may be visited from this portion of the Cathedral. Here are the famous Fabric Rolls which have thrown so much light on the history of the building. The vestry forms part of a chapel built in 1351, and contains many curious and valuable relics. The most remarkable curiosity is THE HORN OF ULPHUS, made of an elephant's tusk, quaintly carved and polished. It is a valuable relic of ancient art, and forms the title by which the chapter still holds several estates.

Ulph was the son-in-law of Canute, governor of West Deira, and lord of a great part of East Yorkshire. To prevent his sons quarreling over their inheritance, he vowed to make their parts equal. Repairing to the altar of the Cathedral, Ulph filled his horn with wine, drank it off, and laying the twisted chalice upon the altar, he dedicated all his possessions to God and St. Peter, thus disinheriting his family. The horn remains as a pledge of the estates which still yield their increase to the Cathedral funds.

During the civil war the famous horn disappeared from the Minster, and fell into the hands of Sir Thomas Fairfax. His son, the next Lord Fairfax, restored it to its rightful place, and in 1675 it was redecorated by the dean and chapter.

The Masser Bowl and Indulgence Cup of Archbishop Scrope is also preserved. It is a bowl of dark brown wood, with a silver rim, and three silver cherubs' heads serving as feet. Many other curious things are preserved, amongst which are an ancient coronation chair; a magnificent chest of quaintly carved oak, a pastoral staff, and several signet rings.

The Cathedral Library contains over eight thousand volumes, principally the gift of the widow of Archbishop Matthews. Many valuable manuscripts are preserved here, and a Bible of the time of Edward I.

The archbishop of the diocese is primate of England, whilst that

of Canterbury is primate of all England. He holds jurisdiction over Durham, Carlisle, Sodor and Man, Ripon and Manchester.

Events of great interest have been celebrated in this famous Minster during its history, and many royal processions, and lordly festivals have been celebrated here. Henry II. held a council in the Cathedral, when Malcolm, King of Scotland, did homage for his kingdom, in token of which he laid his helmet, spear, and saddle upon the altar. This council, somehow styled the first parliament, was the first of a series of forty-five held in York, followed by twenty parliaments, called by successive kings, down to the time of Charles I. King John was often in the Cathedral, on one of which visits he met William of Scotland, to arrange marriages between his two sons and the two daughters of the Scottish Sovereign.

In the year 1251, Henry III. gave to York the most gorgeous festival it has ever witnessed. It was Christmas time, and the king of Scotland was to wed the daughter of the English Monarch. Neither of the children were yet eleven years of age, but as both countries desired their union, it was thought wiser to arrange the matter for them than to trust to their arranging it suitably for themselves. Very early in the morning, in order to avoid the crowd of people who would have attended at another hour of the day, the great Cathedral witnessed, in the gray twilight, the most splendid procession which had ever passed through its portals, as the royal children stood before the high altar, surrounded by their glittering retinue, and ecclesiastical dignitaries.

In this ancient Minster, in the year 1327, Edward III. was married to Philippa, niece of John of Hainhault, then in her fourteenth year. "The whole kingdom teemed with joy, with feasts and tournaments in the day-time, with songs and dances in the evening, for weeks together."

Richard II., and Henry VI., with his queen were often worshipers at the Minster's shrines, and Edward IV. here received his crown. Richard III., hastening from York to London on hearing of his brother's death, was here proclaimed king, and speedily returned with great pomp to receive coronation at the hands of Archbishop Rotherham

before these altars. It was during his journey to York that the two young princes, his nephews, were murdered in the tower.

Besides the archbishops who have ruled in this see, the Minster holds the ashes of many noble and illustrious persons. Here was buried, in a vault of the church which he had built, the head of King Edwin, and Eadbert, king of Northumberland, and Tosti, brother of Harold.

An interesting recessed tomb with an alabaster statue, is that of Prince William of Hatfield, second son of Edward III. The child, who died in his eighth year, is represented in a recumbent posture; the details of the costume are especially fine and minute. Queen Philippa, his mother, gave five marks and five nobles a year to purchase prayers for his soul. This sum is still paid to the dean and chapter out of the rectory of Hatfield. The canopies above the tomb are very elegant.

In the lady-chapel, between the east window and the altar screen, formerly lay the remains of the builder of this part of the choir, the great Archbishop Thoresby, one of the most famous incumbents of the see of York.

This beautiful chapel also contains several tombs, among which that of Archbishop Scrope, who was beheaded by Henry IV. for joining the northern barons against the king, is especially interesting. After death the archbishop came to be regarded as a saint, and his grave was resorted to as the most important shrine in the Cathedral. It is to this rebellion that Shakespeare owes the plot of the drama, "Henry IV.," Parts I. and II. In the east wall is the tomb of Archbishop Frewen, following which is noticed that of Rotherham, who died of the plague in 1500. He was a cardinal and chancellor to Edward IV. Tobias Matthew lies near—the favorite of Elizabeth and James I.,—and monuments to Bernet, Markham, and Musgrave, more or less restored and modernized.

The Cathedral has little but memories, beyond its own vast spaces, strong outlines, and tender changing light. History is as a tale that is told, and its monuments to be appreciated must become ruins.













Photogravure. International Art Publishing Co.

Hashell & Post, Publishers Boston.

# York Cathedral.

1. Lady Chapel. 2. High Altar. 3. Nave West. 4. Choir and Screen. 5. East Window. 6. Chapter House.



Photogravure, by the International Art Publishing Co. Haskell & Post, Publishers, Boston.

*Ely Cathedral, South.*

# ELY CATHEDRAL.

A SLUGGISH river creeping in dreamy silence between willow whitened banks; wide meadows crossed by low lying dykes and enlivened by the ghostly droning of windmills; fruitful fields protected by embankments from the ravages of winter floods; the sombre twilight of a weeping October day; these were the peculiar features of the isle and surroundings of the city of Ely as it first met our view.

In summer, the gentle eminence on which the city rises is adorned with masses of foliage, amidst which the quaint roofs and chimneys of the low built houses appear as fragments of a past age, decorating a bric-a-brac cabinet of mammoth proportions. Crowning the whole and looking down upon the town spread around it, as though pitying its sin and protecting its virtue, stands the Cathedral. It is a building of enormous length, terminating in a massive tower with turrets. Its ridge is pierced by a peculiar octagonal lantern which forms the central object, or chief point of attraction in the landscape, for miles around. This is Ely and its Cathedral.

At the time when Augustine and his little band of missionaries were making their presence felt from Canterbury to London, the isle of Ely formed a part of the kingdom of East Anglia; a kingdom founded by Uffa, a descendant of Woden, about the year 575. Soon after the conversion of Ethelbert, king of Kent, Redwald, who was then upon the throne of East Anglia, was persuaded by his royal brother to embrace Christianity, which he did, receiving the ordinance of baptism in the year 599. During the reign of this monarch, a small wooden church was erected upon the isle, in which the semi-pagan king estab-

lished altars, alike to his former deities and to Christ. During the reign of Redwald's successor, the country was laid waste by Richert, and for several years little was heard but battle, little seen but blood. It was to the return of Seigebert from his exile in France, that East Anglia owes its true foundation in the Christian religion. Tradition asserts that the famous University of Cambridge received its earliest foundation at the hands of this pious ruler. This son of Redwald had during his exile become a firm adherent of the new faith, and brought from France much of the enthusiasm which characterized the religious movements of that day in Gaul.

A few years later the whole district was changed into a desert, through the ravages of Penda, the pagan king of Mercia. Revolution followed revolution, until Anna, nephew of king Redwald, in whose reign Christianity flourished to an hitherto unknown degree, was placed upon the throne. Although falling in battle with his eldest son, Anna left a glorious offspring whose characters impressed a hundred generations which followed. One son succeeded his father, another became Bishop of London, another a founder of the Abbey of Barking, in Essex. A daughter became the queen of the king of Kent, while her sister was raised to the position of Abbess of Barking. Another sister established a nunnery at East Dereham, while Etheldreda, remarkable alike for personal beauty and gentleness of character, became the renowned foundress of the Abbey of Ely. This abbey, established in the year 673, was in fact a monastery for both men and women. After enjoying twelve years of married life with her first husband, and three with her second, who was the reigning monarch, Etheldreda obtained leave to take the veil and enter the monastery of Saint Elba. Early repenting of his permission, the king approached the monastery, intending to capture his queen by violence if necessary. The sprightly saint, learning the intent of her husband, fled toward Ely, which was her private property by right of dower. During her flight accompanied by two nuns, she ascended a hill which was surrounded by her husband's followers. According to a legend a miracle was wrought in her favor by the sea, which swept inland surrounding the hill and driving back her pursuers. On her arrival at Ely, Etheldreda began the erection

of the monastery which was the forerunner of the Cathedral. A long list of miracles attributed to this famous abbess belongs to the traditions of this place.

During the great Danish invasion which followed two hundred years later the monastery was destroyed.

Just a hundred years passed and Ethelwold, Bishop of Winchester, rebuilt the walls and organized a monastery for benedictine brothers.

From the year of its second foundation until the conquest, Ely continued to increase in wealth and importance, producing the most powerful churchmen of the realm, and adding to its domain by the munificent gifts of kings and nobles. Many of the abbots were chancellors of the king's courts, alternately with the abbots of Glastonburg and of Saint Augustine at Canterbury, each holding the office for four months. In fact, the history of this monastery, during the time of its power, contains much of the history of England. Thurstan, the famous abbot who had been reared within the sacred building from a child, withstood the forces of William the Conqueror from 1066 to 1071, the island being taken at last with the greatest difficulty. The conversion of the Abbey into an Episcopal see had been suggested by Abbot Richard, his death alone preventing its execution. Not however until 1108 was consent granted for the creation of the new bishopric.

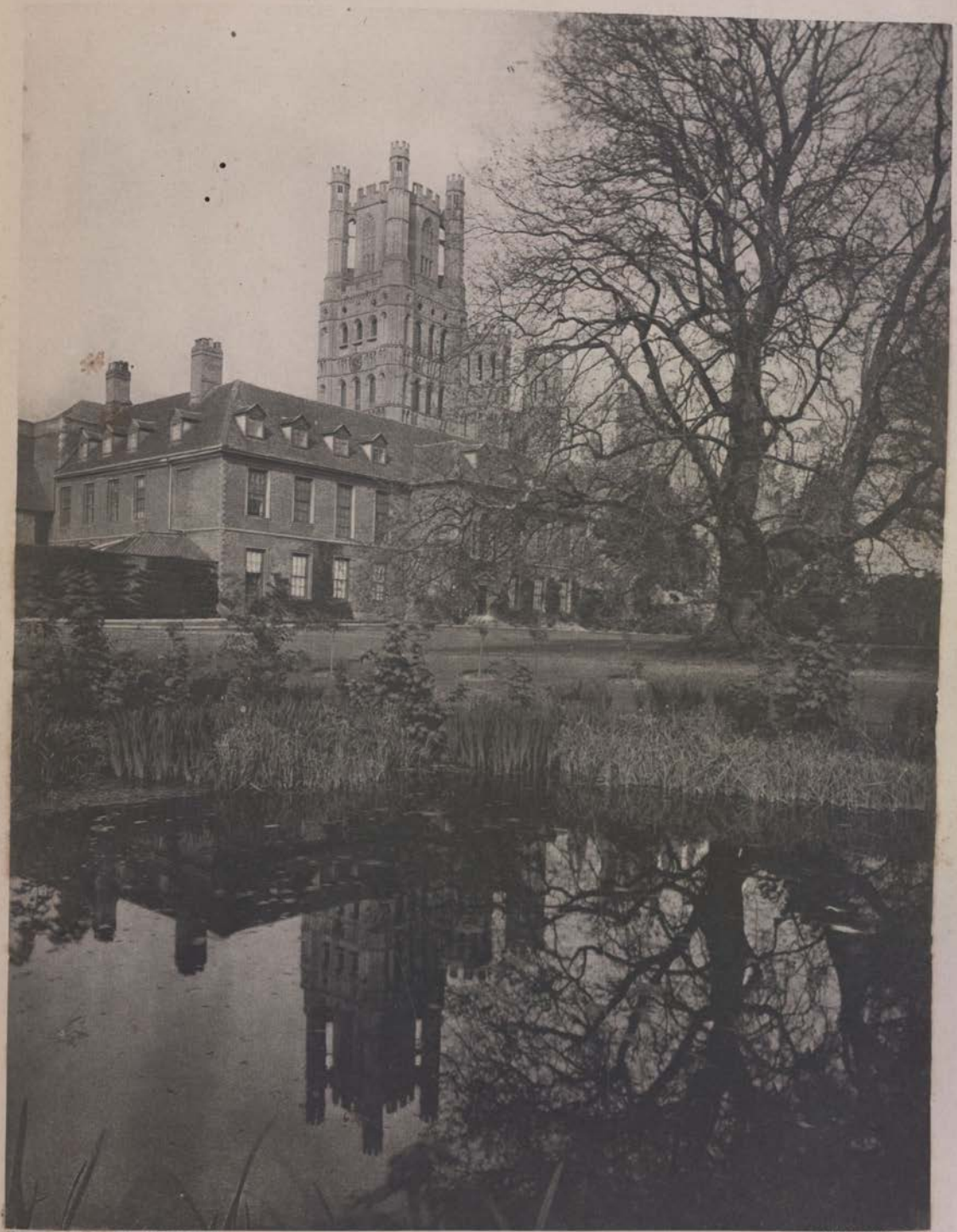
In 1109 the monastery became the seat of a bishop, his see being composed of a part of Lincoln and the whole of Cambridge. The first bishop of Ely, Hervey Le Breton, was greatly occupied in arranging the government of his see and in organizing the possessions of the monastery and the bishopric. On his death, Ely possessed much greater privileges, rights, and immunities than any other see in the kingdom, with perhaps two exceptions. Breton divided the lands and revenues of the monastery between himself and the monks, discharging himself and his successors from any obligation to support, build, or repair the fabric of the church or any part thereof, leaving it entirely to the care of the monastic orders. This bishop was succeeded by Nigel, the treasurer of Henry I., and nephew of the great Bishop Roger of Salisbury. Like his uncle, Nigel was immersed in the troubles

and intrigues of government. He emptied the monastic treasury to supply personal wants, and stripped the silver from the shrine of Etheldreda to defray the obligations of his extravagance.

We will no longer pursue the history of the bishops, but turn our thoughts to the construction of the sacred edifice.

The foundations of the present Cathedral were laid by Simeon in the year 1082 to 1094. The year 1107 saw the work so far completed as to become the resting place of the remains of the foundress of the convent and of three sainted abbesses, her two sisters and her niece. No further record exists of the progress of the work until 1174, when mention is made of the western end, together with the tower near to the summit as having been completed. In 1215 the galilee was built, and about ten years later the Norman presbytery was taken down and extended, seventeen years being occupied in the work. The central tower built by Abbot Simeon fell in 1322, and the octagon by which the tower was replaced was commenced the same year and completed six years later, the lantern above being finished in 1342. The beautiful lady-chapel, the erection of which was mainly due to a brother of the monastery, was completed in 1349. From these dates, it will be seen that the Cathedral contains examples of the different periods of Gothic architecture, from the earliest Norman to the late Perpendicular.

The chroniclers of the abbey have recorded the date of every portion of the present building, thus giving it the highest possible value and interest to the student of architecture. Besides this, the examples which it affords are not exceeded in beauty or importance. The eastern portion of the choir takes rank among the very best work of the early English period, while the octagon, the western choir, and the lady-chapel are the finest examples of pure decorative to be found in England. It is needless to remark that the hand of the restorer has been busy carrying on elaborate and almost constant changes, but the Cathedral remains practically the same as built. Owing to the peculiarity of its situation, no very important town has arisen about the monastery. The houses which line the streets are small and low.



Photogravure, by the International Art Publishing Co. Boswell's Post, Publishers, Boston.

*Ely Cathedral. North.*

Other English Cathedrals form only a part of the cities in which they stand; here the Cathedral is the town itself. Perhaps nowhere else in England is there so complete a picture of what a great monastery must have been, while its buildings were yet entire and its church formed a landmark for the surrounding country, as Ely.

It is with pleasure that we present to our readers a plate of the beautiful tower which forms the chief point of attraction in the landscape for miles around. The gradual development of the early English style of architecture may be traced in its successive stories. A slender spire of wood which was removed at the end of the last century once crowned the imposing structure, much to the disadvantage of the beautiful architecture composing the octagon. The perpendicular windows inserted in the triforium of the nave are peculiar to this Cathedral. The east wall of the north transept partially hidden by the lady-chapel happily remains unaltered, and deserves attention, as the only part of the exterior where the original design of the Norman triforium can be seen, the wall preserving its ancient height. The view from the north, including the Cathedral precincts and the remains of the conventual buildings, is interesting in the extreme. Here is the free school of the college, the houses of the head master and the precentor. The whole mass of buildings, gray and picturesque with ivied walls, green courts, and gardens, presents a picture of quiet, refined, and studious solitude.

To appreciate the great beauty of the interior one should take his stand within the nave and look from the west eastward. Here one of the finest specimens of later Norman architecture in England meets the eye. This work was fully completed before 1174, and although plain throughout, it is imposing and beautiful in the extreme. The nave of twelve bays alternating in design, no two being alike, the triforium above, a wide and lofty circular arch extending over the aisles is lighted by perpendicular windows inserted in 1469. The roof of the nave as originally constructed probably contained a horizontal ceiling from wall to wall, as this was the most usual mode in Norman times where no stone vault existed. It however became necessary to reconstruct the

roof over that portion of the building which was effected by the erection of the central lantern, and the result was the high pitched form which exists at the present day.

The paintings on the roof were begun by Le Strange, in the year 1858 and carried on to the close of 1861, at which time the six western bays were completed. The remaining six bays were executed by Gambier, who ended the work in 1864. The scheme of the design is the illustration both in its divine and human aspects of one great subject; the sacred history of man as recorded in the Scriptures. The principal transepts are the only portions which remain in the church of the original Norman work of Simeon and his successor. The arches are much ruder than those of the nave, and the carving is of that fearful and hesitating kind which betokens uncertainty and lack of strength on the part of the workman.

Both transepts originally had aisles; these were taken down at a later period and replaced by galleries. In the north transept there are two round-headed windows surmounted by two more on the triforium range terminated by perpendicular windows above all. On the arches of the south wall the Norman scroll work has been restored in modern colors. The transept roofs are open and somewhat plain. The whole of the windows of the north and south ends of the transept have been filled with stained glass. It would be tedious to particularize their artists and subjects. The central octagon is perhaps the most beautiful and original design to be found in the whole range of Gothic architecture.

The choir is separated from the octagon by a very beautiful painted screen with gates of bronze. Lofty pinnacles of tabernacle work arise on either side above the stalls of the bishop and dean. The screen is sufficiently light and open to permit the use of the octagon as well as the choir during service. This part of the building was dedicated in the presence of Henry III., and his son, afterwards Edward I. The piers of the eastern portion of the choir are of Purbeck marble, with eight shafts. The triforium arches resemble those below in moldings and traceries, while the ornamentation is in quatrefoil with bunches of leafage on either side.



Photogravure, by the International Art Publishing Co.

Haskell & Post, Publishers, Boston

*Ely Cathedral, Choir, East.*

The western bays were completed about 1362, and are of exquisite beauty. Bosses of foliage attached to the moldings in a very striking manner, adorn the lower arches. A low, open parapet runs along the face of the triforium and clerestory. The tracery in the windows is exquisitely rich and graceful. The stalls extend throughout the choir constructed in two stages, the lower of which is recessed.

The position of the lady-chapel in Ely Cathedral is unusual. It is entered through a passage opening from the north-east corner of the north transept. Formerly it was approached by the canopied arch in the north choir aisle. When perfect, it was doubtless the most beautiful and elaborate example of the Decorated style found in England. It is even in its ruin and decay a store-house of elaborate tabernacle work and statuary. What should have been its chief beauty—that of proportion—is wholly wanting. It is too broad for its height and is fairly stifled with decoration. It was given for a parish church to a local organization which had sustained a loss of their own edifice, and in this character what was once a beautiful and unique structure was suffered to fall into the depths of degradation. Square pews of rude construction crowded each other upon the pavement: successive layers of whitewash covered the rich sculpture with obscuring tenacity, and neglect saw the wasting hand of time breaking, with steady iconoclasm, the bending walls and vaulted roof. Fortunately, a better era has recently dawned upon the lady-chapel, and strong hopes are entertained that restoration may change the current of decay, and the structure will be preserved for the admiration of coming generations.

The first stone of the lady-chapel was laid on the Festival of the Annunciation in 1321, by Alan of Walsingham, the architect of the beautiful octagon, at that time sub-prior of the monastery. Through twenty-eight years the work was carried on to its completion, its consecration taking place in 1349. John of Wisbeck, one of the monks under whose supervision the work was executed, while digging for the foundations is said to have discovered a brass pot full of money, with which he paid the workmen as long as it lasted.

The form of the chapel is of a long parallelogram, with five bays

and five windows on each side, in which the tracery is alike. Nearly filling the east end is a window of unusual design, containing seven lights. At the west end another large window, differing in tracery, inserted by the executors of Bishop Barnet in 1374.

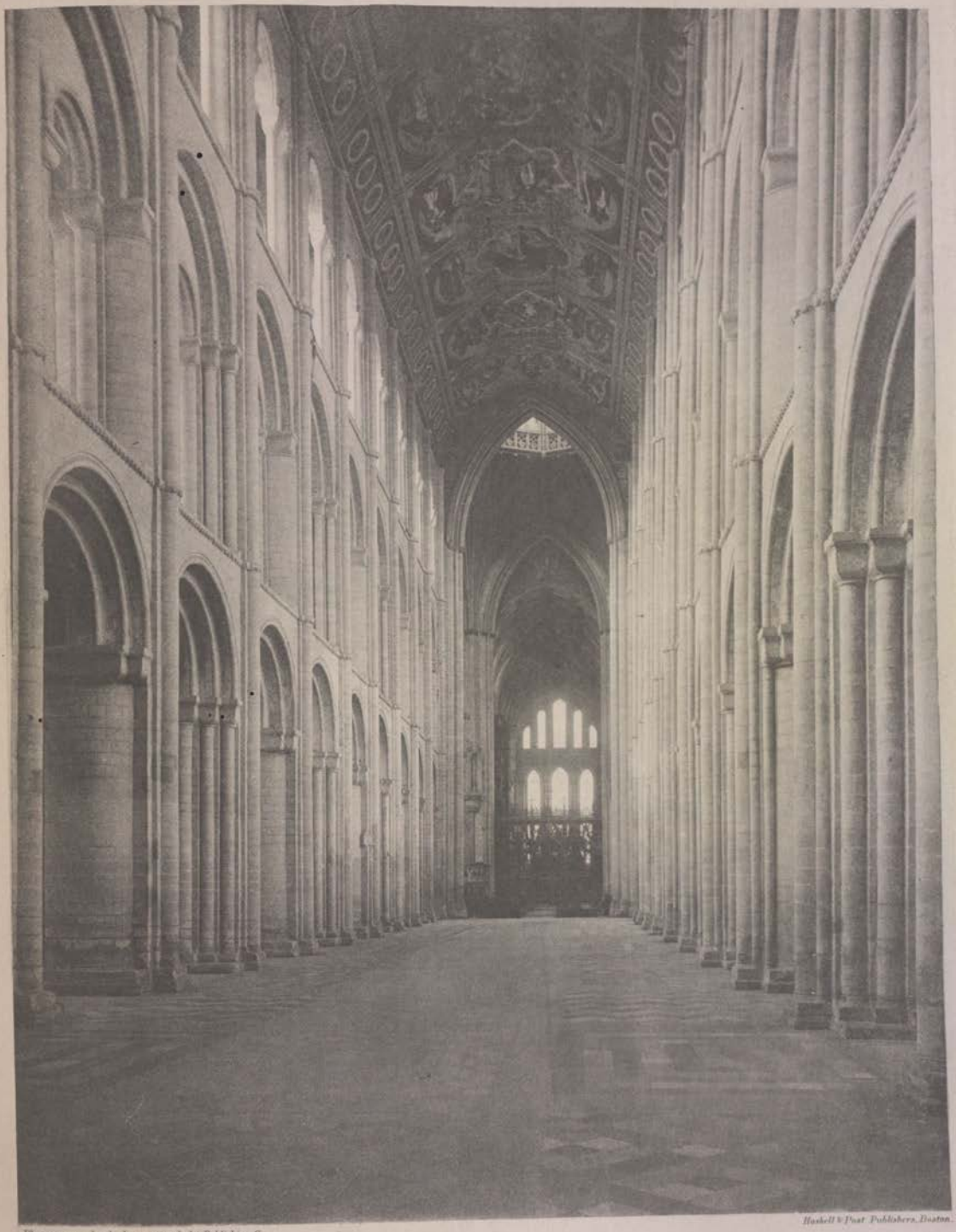
The roof is an elaborate vault, strongly resembling the decorated portion of the choir. A rich tabernacle work fills the spaces between the windows, from the canopies of which the figures have all fallen. "Along the wall runs a series of niches and complex tabernacle work, upon which every possible decoration of architecture, sculpture, and painting has been unsparingly bestowed. There is no doubt that the reredos and east window were at some time combined with some 'decorative structure' which, raised above the level of the floor, stood on a solid platform extending across the chapel. A large figure of the Virgin, to which reference is often made in the chapel keepers' rolls, probably once stood in front of this window, and obstructed the light from the middle window of the transom. It may, however, have been removed by the kind offices of 'The Protector.'"

A staircase in the north transept leads to the upper parts of the Cathedral, the most interesting portion of which is the timber bracing of the roof of the octagon, added after its completion in order to strengthen the entire work.

A beautiful view of the interior of the church is obtained from the passage at the base of the upper tier of windows at the east end; while a "vast panorama of the fens and lowlands of Cambridgeshire, with the Ouse winding through them, is gained from the summit of the western tower."

The organ occupies a position differing from that of any other in England, and projects from the triforium of the third bay on the north side. Its hanging case is a superb mass of carving, colored and gilt but with much of the oak work judiciously left in its natural tint.

The altar is raised on five low steps, of tiles, mosaics, and marbles, all of which are exquisitely beautiful. The altar screen or reredos is among the most delicately graceful and beautiful structures of the



Photogravure, by the International Art Publishing Co.

Haskell & Post Publishers, Boston.

*Ely Cathedral, Nave.*

kind in England. The sculptures represent Christ's Entry into Jerusalem, Washing the Disciples' Feet, the Last Supper, the Agony in the Garden, and Bearing the Cross. Shafts of alabaster around which a spiral belt is twisted, inlaid with agates and crystals on a gold ground, support the arches above. Each terminates in a gable of which that in the centre is the highest, and in this gable is the Saviour with Moses and Elias on either side.

The Cathedral of Ely is not rich in monuments. The great bishops, abbots, and priors, to whom the structure owes its grandeur, lie buried beneath the pavement, their monument towering above them, and inclosing their ashes. Above their dust the footsteps of many generations come and go, the chant of stirring psalm and silver litanies, the solemn organ's peal, these are their continuous requiem; their meed of praise is the building which towers above their dust.

Among the most remarkable monuments to be found here is that of William of Louth, the fine canopy of unusual design consisting of a lofty central arch with small openings at the sides. The arches are crowned with gables terminating in pinnacles and finials of leafage.

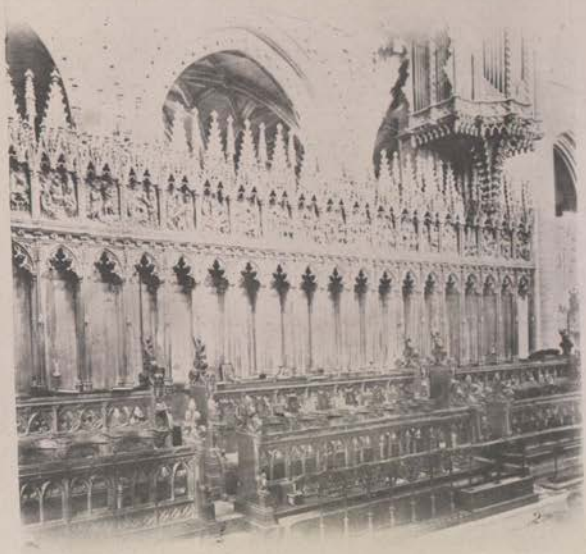
The shrine of Saint Etheldreda once stood in the centre of the presbytery a little beyond this monument. The tomb of Bishop Barnett in the fifth bay dates from 1373; beyond is that of John Tiptoft, Earl of Worcester, the most accomplished nobleman of his time and constable to Edward IV. The monument of Bishop Hotham, which once stood in the beautiful choir of the Cathedral, was originally surmounted by a shrine which was removed for architectural reasons. In the sixth bay on the north side is the shrine which was removed from the tomb of Hotham. As indicated above, this formerly stood in the lower part of the choir, just behind the reredos of the choir altar, in the midst of Hotham's own glorious fabric. The shrine is two stories in height, the lower story consisting of open arches, groined within, the upper being inclosed. The ornamentation of this shrine is worthy of careful study. At the intersection of the upper arches are monastic heads, the portraits of the king and queen being given the most prominent position in front. The spandrels are covered with exquisite foliage. The sar-

cophagus of the bishop doubtless rested in the lower story, while it is not improbable that the upper story served as a watching chamber for the shrine of Saint Etheldreda, which stood near. It resembles in its arrangement the famous watch chamber of Saint Frideswide. On the north side a tomb of high interest but of great dilapidation is that of Hugh of Northwald, the builder of the presbytery. On it rests the effigy of the bishop, fully vested, surrounded by smaller figures and sculptures. At the foot the story of Saint Edmund appears, of whose great monastery Hugh had once been abbot. The king is seen tied to a tree and shot at with arrows by the Danes: on one side of this rude group he is represented as beheaded, while on the other is the wolf of the legend, which protected the head of the royal martyr. Such at least is the usual interpretation of the figures; but a more probable explanation is that the figure holding a short sword is a protecting spirit, while the so-called wolf is the evil spirit in animal form inciting the Danes to murder. The form of a hoof can be distinctly traced. The last monument in the fourth bay is the chantry of Bishop Redman. This contains the remains of the bishop and the emblems of the passion which are placed on shields in various parts of the tomb.

In any attempt to describe Ely Cathedral in order, or to examine it in detail, the attention of the observer can hardly be withheld from the central octagon, to which the mind will involuntarily return. This specimen of Gothic architecture is doubtless the most beautiful in execution and original in design to be found in the world. The first view of it bewilders the mind by the mass of details pressing into notice. The lines are many, varied, and unusual; the levels of piers, windows, and roofs all glowing with color and intersected with most graceful and delicate tracery, present an architectural view than which none is more striking in all Europe.

The history of this beautiful work is read at a glance. When in 1322 the central tower fell with a mighty crash, Walsingham, a true artist, saw in the ruins which had overtaken his church an opportunity for a grander example of original design, bold construction, and charming detail than had ever before been undertaken. Instead of re-









Photogravure, by the International Art Publishing Co.

Haskell & Post, Publishers, Boston.

# Ely Cathedral.

1. Prior's Gate. 2. Stalls and Panels. 3. Choir Screen. 4. St. Catherine's Chapel and Font.

erecting a heavy stone tower on extensive piers, he threw a mass of wooden groining over a noble area made by removing the four massive piers on which the former tower stood, and then filled the corners of the space so gained by diagonal walls pierced with graceful arches and large windows, wrought into the curve of the groining "by an artifice worthy of a master mind." In a series of carvings happily perfect until now, the life of Saint Etheldreda is related. The carpentry of the roof is of prodigious strength.

The remains of the Conventual buildings are extensive and interesting. A Norman crypt under part of the Prior's Lodge, together with some Norman fragments in the long building stretching toward the great gate of the monastery, are the most ancient. The remains of the old infirmary are still visible, while the portion used for convalescents, with but few alterations, forms a canonical home.

The Bishop's Palace dates from the time of Henry VII., of which it is a good example. The turreted wings were built by Bishop Alcock, whose arms adorn the eastern front. In early days a gallery crossed the road from the northeast wing of the palace to the southwest transept of the Cathedral, enabling the bishop to pass to the church without difficulty or observation. A visit to the palace is amply repaid in the examination of the curious "Tabula Eliensis," a copy of which formerly hung in the great hall of the monastery. This "Tabula" represents forty knights, each accompanied by a monk and each having his shield and arms above him, with his name and office. It appears that the Conqueror, after subduing Ely, placed these knights there to hold it. They became so friendly with the monks that on their departure the brethren brought them as far as Haddenham in procession, with singing, and afterwards caused this "Tabula" to be placed in their hall as a perpetual remembrance of them. So much for the tradition, but in none of the monastic histories is it ever referred to; its meaning and true history are therefore quite uncertain and can scarcely be guessed at.

The best view of the west part of the Cathedral is obtained from the lawn fronting the bishop's palace, or half way down the side of

the open space. A striking view of the nave or western tower may be obtained near the arches of the ancient infirmary. Of the entire Cathedral a beautiful view is gained from the bridge over the railway, and from the mound in the park.

The dissolution of the Abbey, which occurred in 1531, fell gently upon Ely. When the prior became dean, and the canons largely composed of monks were established in houses of residence near the church, when eight under canons, chosen with two exceptions from the brotherhood, with singing men and choristers were lodged in the old monastic buildings, the change, however important in itself, could have been but little more than nominal to those on the spot.

Much of the blame for the destruction of Ely Cathedral has been laid at the door of the great Protector, but as Ely was for so many years the home of Cromwell, it is hardly probable that the famed structure so familiar to him through these years should be given over to wanton destruction. That Ely may be among the first of English Cathedrals to become a ruin may be admitted, as the structure has met with several misfortunes; but what energy and munificence can do to arrest decay will doubtless be put forth to save it.''



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*Saint Paul's Cathedral, South West.*

# SAINT PAUL'S CATHEDRAL.

THE earliest dwellers on the soil which now forms the city of London, doubtless built their rude huts upon the summit of a hill which sloped gently on its southern side to the broad waters of the Thames and on its western to the sparkling ripples of the Fleet. Above and behind rose the forest covered hills of Hampstead and Highgate, over which wild deer, bulls, and boar tempted the hunter to the chase.

Descending toward the "strand" of the river, lesser eminences marked the broken and undulating character of the soil. Tower Hill, Corn Hill, and Ludgate Hill remind us that the inhabitants of older London took advantage of natural situation, wherever strength and safety were suggested by physical conformation. One has only to walk up Cornhill, the traditional seat of Druidic princes, British chiefs, and Roman governors, to feel the ground swelling with memories of untold years, or to descend from Fleet Street to Saint Paul's to startle echoes which reverberate through the caverns of an unknown past.

Upon this hill, beneath the sheltering arms of primeval oaks, Druidic sacrifices had long been offered, when the great King Lucius erected an altar and dedicated it to the Christian's God in "the year from the incarnation of our Lord one hundred and eighty-five." Here the romancers tell us the earliest Cathedral was erected, and here disciples of Saint John, Joseph of Arimathea, Saint Paul in the twelfth year of Nero's reign, and even Saint Peter himself, are reputed to have preached. Clouds and mists hang over the early history of Christianity in London; august forms float across the haze, but names and features alike are lost. Historic facts remand most if not all these statements

to the land of fable. King Lucius, his court, and missionaries have quietly withdrawn to the dim region of Christian mythology, and neither pillar nor memorial survives to chronicle the victories or defeats of these early pioneers of the Christian faith.

A temple to Diana superseded whatever altars had followed the extinction of Druid worship, and beside the Thames the conquering Roman lowered his eagles before the shrine which had been transplanted from the banks of the Tiber. This in turn disappeared, through the mutations of time and the fortunes of war, and a fortified Roman camp crowned the hill which had through the fable twilight of history borne the altar of sacrifice.

But the question will be asked, when was Saint Paul's Cathedral founded? whose voice was first heard proclaiming Christ's name upon the Pauline Hill? what name was borne by the first apostle on the banks of the Thames? Authentic history lifts the curtain upon Augustine and his followers halting before and presenting a silver cross and a painted panel to the sincere and noble-hearted Ethelbert, King of Kent.

Within the walls of the Roman camp upon the hill, the converted king erected the first Cathedral Church of Saint Paul, in which to celebrate his own baptism and that of his people who should thereafter believe. Of this church, erected about 610, but few records remain. It was endowed by grants of land and enlarged by Bishop Erkenwald, but fire, the persistent enemy of this Cathedral, reduced it to ashes in 961. The following year witnessed the restoration of the Cathedral, to which King Athelstan granted "divers fair lordships," and under whose high altar Ethelred found royal sepulchre. Here Edmond Ironside received his crown and Canute the Dane made the surrounding grounds into a royal garden, extending down to the water side, where he held the historic conversation with his courtiers by the rising tide. This structure fell a victim to the flames in 1086.

The year 1087, and the last of the reign of William the Conqueror, witnessed the beginning of another Saint Paul, by Maurice, Bishop of London. To this work the Conqueror made a valuable contribution in

the shape of the ruins of a strong castle called the Palatine Tower, standing near the western part of the city by the river Fleet. This castle was a valuable quarry to the Cathedral builders, and what stone it failed to supply was brought from Caen, in Normandy. Through two hundred and twenty-nine years the building slowly grew, enormous in size and of great strength. Its entire length is recorded to have been six hundred and ninety feet, its breadth one hundred and thirty feet, while its tower and spire rose five hundred and twenty feet from the ground, or one hundred and sixteen feet higher than Salisbury Cathedral, sixty-four feet higher than the Vienna Cathedral, and overtopping the Pyramids of Egypt.

Fabulous as these dimensions no doubt are, it still remains true that the size of old Saint Paul's was greater than that of any English Cathedral, and probably of the world. It was in form a Latin cross, with a lady-chapel at the east end, and two other chapels, Saint George's on the north and Saint Dunstan's on the south. In the crypt was Saint Faith's church until 1256, and in the southwest corner the parish church of Saint Gregory. On the south side, within the cloister, was a chapter-house, and on the north walls of the cloister a remarkable painting, dating from Henry V. and Henry VI., called "The Dance of Death." If we are to believe the chroniclers of ancient times there was considerable dancing to that tune, and old Saint Paul's is credited with its share of the entertainment. It is difficult to eradicate a popular error when once it has become a tenant in the brains of a people, but the conviction that the Lollard's Tower of Reformation fame is what is now shown as such in the Archiepiscopal palace across the Thames, should be supplanted by the knowledge that this famous tribune was a dungeon in one of the corner towers of Saint Paul's and known to honest old Latimer as the Bishop of London's prison. Whatever may have been the scenes enacted in the old weather-beaten tower, whose sharp angles look out upon the Thames from the broken and irregular pile of buildings known as Lambeth Palace, we should be careful to distinguish the place from that dark vault in old Saint Paul's where Lollards were "tied," to be examined for their faith by the "whip."

The interior of the church was divided by two ranges of clustered columns. It had a rich screen, canopied doorways, and a large painted rose window. Its walls were adorned with almost barbaric splendor. Its shrines were among the richest of the earth, and several noted miracles are among its cherished traditions. On the north side of the choir stood the monument to grim old John of Gaunt, the friend of Wycliffe. On the south side of the choir were the tombs of Colet and Dr. Donne, the poet, standing in his stony shroud. In a vault near John of Gaunt's tomb was buried the painter, Van Dyke, but no monument was ever erected, and in the destruction of the building all trace of his grave was lost.

The great clock was a splendid ornament: the figure of an angel pointed to the hour in sight of the passers by, "a heavenly messenger marking the progress of time." This Cathedral contained seventy-six chapels and its services were conducted by nearly two hundred priests.

As the reformation dawned, the pomp and splendor of the Cathedral's ceremonial began to diminish. The Litany was chanted and the gospel read in English for the first time on the 18th of September, 1547. Two months afterwards the images of the saints were removed, and in two years the mass ceased to be said or sung within its walls. The high altar was removed in 1550, and shortly after the new book of Common Prayer was introduced.

In February, 1445, the steeple was struck by lightning, and in June, 1561, it was again set on fire through the negligence of a workman, and was never rebuilt. In the reign of Charles I., Laud raised a large amount for the restoration of the Cathedral, but Parliament seized both the money and materials, and used the church for soldiers' barracks. At the Restoration another attempt was made to purify and restore the sacred edifice, but on the night of September 2, 1666, the great fire broke out and in a few hours this noble building was a mass of smoldering ruins. Dryden says, in his ANNUS MIRABILIS:

> The daring flames peeped in and saw from far,
> The awful beauties of the sacred quire,
> But since it was profaned by civil war,
> Heaven thought it fit to have it purged by fire.



Photogravure, by the International Art Publishing Co. Haskell & Post, Publishers, Boston.

*Saint Paul's Cathedral, West Front.*

After the fire, Wren removed part of the thick walls with gunpowder and part by the battering-ram, the stones being used in paving streets and the construction of parish churches. Nearly eight years were spent in clearing the debris from the site, and the first stone of the present edifice was laid June 21, 1675, by the architect, Sir Christopher Wren and his Lodge of Free Masons. In beginning the work Wren accidentally drew the dome and its dimensions upon a gravestone, inscribed "RESURGAM"—"I shall rise again,"—which propitious circumstance is commemorated in a Phœnix rising from the flames, with the motto, RESURGAM, sculptured by Cibber, in the pediment over the southern portico.

In 1685 the walls of the choir, its side aisles, and the north and south porticoes were finished. In 1697 the choir was opened on December 2d, the day of thanksgiving for the peace of Ryswick, when Bishop Burnet preached before King William. Two years later the chapel for morning prayer, on the northwest angle, was opened, and in 1710 the son of the architect laid the last stone—the highest slab on the top of the Lantern, three hundred and sixty-three feet above the pavement. Thus the whole edifice was finished in thirty-five years, under one architect, Sir Christopher Wren; one master mason, Mr. Thomas Strong; and while one bishop, Dr. Henry Compton, occupied the see.

For his services Wren obtained, with difficulty, two hundred pounds per annum; and "for this," said the Duchess of Marlborough, "he was content to be dragged up in a basket two or three times a week." The fund for rebuilding the Cathedral amounted in ten years to two hundred and ten thousand pounds, while the king contributed ten thousand pounds annually.

The embellishment of the Cathedral, as designed by the architect, will consist in filling eleven windows with painted glass of the highest quality, and covering the dome, spandrels, and vaults with mosaic, and incrusting the architecture with gold and precious stones. The work has already begun, and within the life-time of many now living, Saint Paul's will doubtless bear something of that glory and majesty of adorn-

ment which dwelt so richly in the thought and imagination of its great architect.

The Cathedral of Saint Paul's is the great landmark of London. To the eye of the approaching stranger the mighty dome looms through the misty air like some dim world hanging amid the immensity of space, standing sentinel day and night over the five million peopled city. Above the busy hum of the multitude it keeps watch by day, and through the hushed night it looks up amid the overhanging stars, throwing back from its golden cross the rays of the moon, when the miles of streets below are wrapt in drowsy silence. "It stands like a calm bay amidst the ever heaving sea of restless London, into which the tempest-tossed mariner may at any time enter, and anchor his barque nearer the shores of the eternal world." Scarcely a sound from the wild elements which rage without falls upon the ear to break the solemn silence which reigns within the mighty fabric.

The present structure occupies very nearly the site of the old Cathedral. The plan of the building is the Latin Cross, and bears a general resemblance to the Church of Saint Peter's at Rome. Its length from east to west is five hundred feet: from north to south, two hundred and fifty feet. Its width is one hundred and twenty-five feet, except at the western end where the two towers extend the width to one hundred and eighty feet. The exterior is of two orders—the upper Composite, the lower Corinthian. The main building is surmounted by a balustrade not of Wren's design. It was this obtrusion by the commissioners of the building which caused Wren to exclaim: "I never designed a balustrade; ladies think nothing well without an edging."

Not long after its completion Queen Anne attended a thanksgiving service in the Cathedral, where, according to a curious story, she was to be crushed to death like Samson by the fall of the dome, when the queen and her court were engaged in worship. This horrible conspiracy took its rise in the fertile brain of a court lady, who affirmed that the bolts which held the timbers had been removed, and the structure so prepared as to fall whenever the assassins desired. Upon inquiry it was found that the workmen had deemed the timbers sufficiently fastened



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Hastwell & Post, Publishers, Boston.

*Saint Pauls. Choir West.*

and had never inserted the irons in question. "The foolishness of this advertisement made people more merry than angry."

It is unnecessary that we enter into an extended description of the interior of Saint Paul's Cathedral. It is divided by two massive arcades into a nave and two aisles, the latter being low compared with the former. The roofs are vaulted, the windows being introduced into the curved space formed by the intersection of the vaulting with the outer walls, thus averting monotony of design. The view of the dome from the interior, its great expanse and elevation, is the most impressive part of the Cathedral. Could it have been completed as the architect desired, with the rich coloring of marble and mosaics instead of being disfigured by unworthy paintings, it would have presented a result which few builders could rival. These paintings by Sir James Thornhill are dim, faded, and scarcely distinguishable, except by looking down upon them through chinks in the dome. "They represent the leading events in the life of Saint Paul, to whom the church is dedicated; his miraculous conversion on the way to Damascus—his striking Elymas, the sorcerer, blind—the proffered sacrifice at Lystra—the conversion of the jailer at Philippi—his preaching on Mars Hill—the burning of the magical books at Ephesus—his defense before Agrippa, and his shipwreck off Melita. It is said of Sir James that while he was painting this series, retiring gradually a few steps to mark the effect of the finishing touches he had just given to the head of one of the apostles, unconsciously reached the extremity of the scaffolding, and would by the next step have been precipitated to the floor below, when a bystander observing that there was no time to explain his danger, snatched a brush full of paint and dashed it at the picture on the wall; Sir James, rushing forward to save his painting, saved his life."

The dome is exceedingly light, and elegant in appearance, and rests upon the eight massive piers of the octagon, four of which are forty feet wide, and two are twenty-eight feet wide.

The cupola of the Pantheon at Rome is no higher than its diameter, the dome of Saint Peter's is the height of two diameters, while the

architect of Saint Paul's adopted the mean, making his dome the height of one and a half diameters. The whole vault of the Cathedral consists of twenty-four cupolas, cut off so as to be semi-circular, with segments joining the main arches one way, these being cut across with eliptical cylinders the other way, thereby securing the upper light of the nave.

We present a reproduction of an old engraving showing the choir of Saint Paul's, previous to the removal of the screen. The main characteristics of the architecture are forcibly presented, while on the composition plate may be found the famous octagon under the dome.

The impressive and beautiful Facade of Saint Paul's Cathedral—a picture of which we present—loses much of its grandeur by its surroundings. The ground inclosed by the palisade, and upon which the Cathedral stands, measures upwards of two acres. The campanile towers which look out toward Lugate Hill are two hundred feet in height. The sculpture on the front by Bird is of colossal size, and can only be appreciated by examining the figures of "Saint Paul and the Evangelists," as one ascends the dome.

The dial of the clock is fifty-seven feet in circumference, the minute hand measures eight feet, and the great bell, upon which the hours are struck, weighs between four and five tons.

Especially interesting will be found the plate comparing the sizes and heights of the great Pyramid of Egypt, Saint Peter's at Rome, Saint Paul's, Salisbury Cathedral, and old Saint Paul's.

The choir of this famous church is enriched by the beautiful carvings of Grinling Gibbons, the most cunning worker of wood England has ever known. This artist ought to have found a sepulchre in the midst of his glorious work, or beside the great architect the interior of whose magnificent temple he so judiciously decorated.

The Cathedral of Saint Paul's has since 1796 become the receptacle of monuments to England's noted men and the last resting place of the ashes of a great number of her heroes. One can even wish that the chilling and poverty-stricken effects of its walls had remained until



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Saint Paul's Cathedral. Nave, East.

the present day, when he contemplates many of the monuments which disfigure even its barrenness.

Many admirers of Wren's great work will agree with John Saunders when he says: "There must be something shocking to a pure and devout mind, filled with the spirit of Him who came to preach 'peace on earth, good will to men,' to find the records of deeds of violence and slaughter intruded upon his notice in the very temples where he might least expect to find such associations . . . to make every pier and window and recess in our chief Cathedral repeat the same melancholy story of war, war, still everywhere, war, . . . 'paragraphs of military gazettes,' to use Flaxman's phrase."

The monuments which at present disfigure the Cathedral have for the most part been voted by Parliament and bear the stamp of the artisan rather than the genius of art. All manner of senseless allegories, fanes, victories, and symbolic monstrosities; gallant men fighting and dying, in every inconceivable attitude, promise, if not arrested, to convert the Pantheon of the nation's heroes into a laughing place of the gods. They seem to present, not alone a lack of taste, but a sublime absurdity of taste wonderful to contemplate.

The first monument erected here was that to John Howard, the philanthropist. It stands at the entrance to the choir, while at the corresponding point on the opposite side is a statue to Dr. Johnson. Howard with his keys, and Johnson with his scroll are usually taken for Saints Peter and Paul respectively.

Among England's great soldiers whose deeds of bravery are commemorated here, monuments to the memory of the following are especially noticeable: Sir William Ponsonby, whose horse fell under him at Waterloo, leaving the brave general in the midst of the French cuirassiers, where he died "gloriously," as is written in his epitaph. A tabular monument to Major-General Bowes represents him in the act of storming the forts of Salamanca, near to which is a panel to Le Marchant, who fell in the battle of Salamanca, a month later of the same year.

A monument of greater interest to the American visitor at Saint Paul's, is that of General Robert Ross, who executed a successful enterprise against the city of Washington, but was afterward killed in attacking the city of Baltimore in 1814. Against an adjoining pier is a panel to Colonel Cadogan, who, when disabled in battle, desired to be carried to an adjoining hill, whence he might witness the issue of the struggle in which he lost his life. Sir Henry Montgomery Lawrence, who died in the defense of Lucknow, and Lord Heathfield, the gallant governor of Gibraltar, are here memoralized.

In the south transept is a monument to Cornwallis, the governor of Bengal. A dual monument to Sir Edward Parkenham, and General Gibbs, who fell in an attack on New Orleans, next claims the attention, and near it is the statue of Gillespie, who died at the head of a storming party at the fortress of Kulunga.

Near the great octagon may be seen the monument to Sir John Moore, whose burial at midnight on the ramparts of Corunna inspired the touching poem beginning,

> "Not a drum was heard, nor a funeral note,
> As his corpse to the ramparts we hurried."

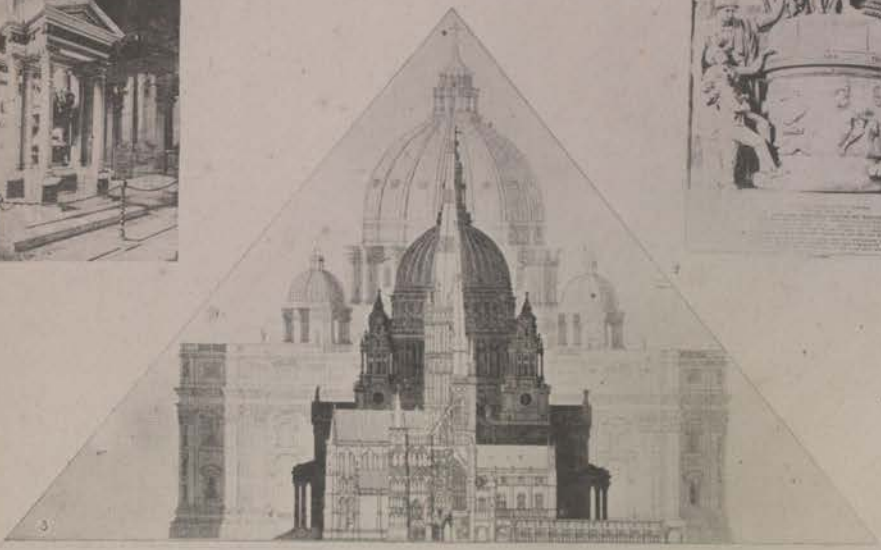
Next under the window is an equestrian statue to Sir Ralph Abercromby, and not far away is the memorial to Sir Isaac Brock.

In monuments to naval officers the Cathedral is peculiarly rich, so far as numbers go. First and foremost of all is that of Lord Nelson, the hero of Trafalgar, whose great ambition was to rest from wars and tumults in the sacred precincts of Westminster. Lord Viscount Duncan, Robert Mosse, and Edward Riou are noted names, as are those of Howe and Collingwood, Lord Lyons, Loch, and Burges.

Monuments to Johnson and to Henry Hallam, the historian of the Middle Ages, are interesting to all readers and students, as are those of Dean Milman, Dr. Donne, and Bishop Heber of Calcutta, while those erected to John Howard, the philanthropist, Sir Astley Cooper, the eminent surgeon, and Middleton, the first Protestant bishop of India, are memorials of men whose memories are worthy of perpetuation.













Photogravure. International Art Publishing Co. Haskell & Post Publishers Boston.

# Saint Paul's Cathedral.

*1. Wellington's Monument. 2. Nelson's Monument. 3. Comparative size of Pyramid, St. Peter's, St. Paul's, Salisbury and Norwich. 4. Rotunda. 5. From the River. 6. Wellington's Funeral Car.*

The crypt is used principally as a place of burial. In the south aisle, on the right of the ancient high altar, is the grave of Sir Christopher Wren, with the striking inscription, "Reader, if you seek my monument, look around you."

If Westminster has its poet's corner, Saint Paul's holds her painter's corner, where in solemn silence Reynolds lies, with Barrie, and Opie, and Lawrence for companions, while the ashes of the great Van Dyke mingle with theirs in common dust. In 1851, the remains of Turner were added to this little company, and rest beside those of Reynolds. Later Sir Edwin Landseer came to meet his comrades on

"Fame's eternal camping ground."

In the middle of the crypt, under an altar tomb, were deposited, January 9, 1806, the remains of the great Nelson. In a black marble sarcophagus made by order of Cardinal Wolsey for his own resting-place, the hero sleeps. The coffin was made from a piece of the mast of the ORIENT, which blew up at the Battle of the Nile; but the flag which waved above victorious decks, and which was to rest upon the hero's coffin, was torn to shreds by the sailors who bore the body and kept as sacred mementoes of their chief.

On the day of the funeral of Wellington the coffin of the great duke was lowered to the top of the sarcophagus which covered the remains of Nelson, where it remained while his own tomb was preparing. This in an imposing sarcophagus of Cornwall porphyry. In it is placed the rich coffin of the duke, and upon it rests his coronet and cushion, the porphyry lid being hermetically sealed over all. In another department of the crept is the funeral car of Wellington, upon which the body was conveyed to the Cathedral.

Few events of historical interest have occurred in the present edifice. Queen Anne came yearly to offer thanks for Marlborough's success. The prince regent and George III. came also to offer thanks for triumphs or deliverances. The last procession of royalty was November 29, 1820, when Queen Caroline visited Saint Paul's to celebrate her deliverance from the bill of Pains and Penalties.

No one can say that he has seen London until he has mounted the hundreds of steps leading to the golden gallery, and looked upon the outstretched city and the suburbs below. Foot passengers in the streets dwindle to the size of pigmies, and the omnibuses so diminish as to become children's toys. But away in the distance, through the murky atmosphere, stretching for miles around lies the monster city. Here railroads, like filaments of silver, or gossamer spider's work, cross and interlace their thousand lines; there the noble river, narrowed by distance to an insignificant brook, while weary miles of houses spread out in every direction, and the largest edifice is dwarfed beneath the lofty height on which he stands. There are hills before, and hills behind: on one hand a dim country lost in purple haze, on the other thousands of masts which look like reeds by the river side, and hulls of ships which have dwindled to the size of boats.

Beyond the gray, weather-beaten angles of the tower, are seen a few old churches which stood long before the Great Fire reddened the sky above, and blackened the streets within the ancient city, a few links left in the chain which draws us backward to the days of the Henrys and the Black Prince. But behind, and below all these, are memories too rich, a past too deep, and a history too long to be even hinted at on pages so few as these.



Photogravure, International Art Publishing Co.

Hackell & Post, Publishers, Boston.

*Exeter Cathedral, East.*

# EXETER CATHEDRAL.

EXETER, the capital of Devonshire, is delightfully placed upon a hill amidst hills, through whose intervening valleys flows the river Exe. Nine miles to the southward flood and ebb the waters of the English Channel, and twenty-four miles north-west the wild Devon coast throws back the angry waves of the Atlantic.

The foundation of the city is enveloped in misty traditions, through which conjecture can dart but faint and uncertain glimmerings. Several ancient historians have declared that the city of Iske was founded before London—yes, even before the children of Israel entered Canaan, some fifteen hundred years prior to the Incarnation of Christ. It has enjoyed several names, given it by the successive conquerors who have laid waste, or rebuilt its walls and fortresses.

The curious verse, given in Izacke's history of Exeter, is worth preserving in this connection:

"The ground of my first ancestry,
Is worn out through antiquity.
Caerisk, the Britains did me name,
And Monkron Saxons did me fame,
'Till of the river running by,
Exeter Iclepid became I;
Seven times besieged mightily,
Mine enemies to flight put I."

The city is first known as Caerisk, then Iske, then Isca by the Celts. But when the stately Roman became her conqueror it received the rolling and euphonious title of Dunmoniorum. In latter years, when her great conventual fame reached its height, the town was known as Monkton, from the multitude of brothers of various orders which congregated there. Its present name is a contraction of Exceaster, meaning a "city upon the Exe."

From the year 450, to the reign of King Athelstan, a large number of monasteries flourished in Exeter, their inmates enjoying special privileges and immunities, one charter, of very early date, declaring their absolute freedom.

In the year 888, Edward, son of Alfred, king of the West Saxons, held a Parliament, or great committee, within the city walls. In 930, Athelstan gave the city two mints for coinage, in token of its great integrity, and the confidence which he reposed in its sturdy burghers. King Canute, to expiate the iniquity of his father Sweyn, made restitution of all lands and privileges which had been destroyed, and bestowed upon the Cathedral Church of Saint Peter within the city, the manor of Stoke. Edward, the Confessor, "translated hither the bishop's see from Crediton, and with his queen, Eadgytha, installed Leofric—who was Lord Chancellor of England, and King's Privy Councilor—to be the first bishop of this church."

The original charter—the foundation charter of the Cathedral, placed by the Confessor upon the altar of the church of Saint Peter, at the enthronement of Leofric in 1050, was discovered among other charters preserved in the archives of the church, so late as 1870. This charter records that "I, Edward, King of England, with my hand do place this charter upon the altar of Saint Peter, and, leading the prelate Leofric by his right arm, my Queen Eadgytha also leading him by his left, I do place him in the Episcopal throne, in the presence of my lords, and noble relations, and my chaplains." The Queen Eadgytha probably joined in this installation, because Exeter seems to have been given to her, as well as Winchester, on her wedding morning as a bridal gift.

It is doubtful whether the existing Cathedral stands upon the foundations of the once famous Benedictine monastery. According to a venerable historian there was a monastery founded in the precincts by King Athelstan, about 932, to which was given an endowment of twenty-six villages. It is supposed that the conventual church of this monastery was taken by Leofric for his new Cathedral on the occasion above narrated.

Of this Saxon church nothing now remains. It was not until the elevation of William Warelwast, nephew of William the Conqueror, to the bishop's chair, that the foundations of a new edifice were laid in the year 1107. This work does not seem to have been completed until the time of Bishop Marshall, the English prelate, who finished the structure according to the original plan. The church was greatly injured by fire during the course of its erection, especially at the time of the siege of Exeter by Stephen in 1136. When completed the building covered much the same space of ground occupied by the early structure, including the Lady-Chapel. The earlier Norman portions of Warelwast's Cathedral are represented by the present transept towers and some lower wall courses. Of the later or Transitional parts a few buttresses and fragments of wall remain. The Chapter-House built by Bishop Bruene in the thirteenth century, passed through many changes under Bishop Lacy two hundred years later.

The small semi-transepts of the choir now known as Saint Andrews' Chapel on the north and Saint James' Chapel on the south, may safely be ascribed to the builders of the thirteenth century.

The most important event in the history of Exeter Cathedral, after its foundation, was its entire transformation, under Bishop Peter Quivil, from the ponderous Norman character to the lightness and grace of the Decorated period. To this famous builder the present structure owes its architectural beauty and interesting design. "To transmute this, without pulling down, into a structure of most airy lightness and grace, was a daring project indeed, the realization of which was destined to be unremittingly prosecuted, through nearly a whole century, by men every way fitted to the task." And Quivil made the first plunge—

> "He was the first that ever burst
> Into that silent sea."

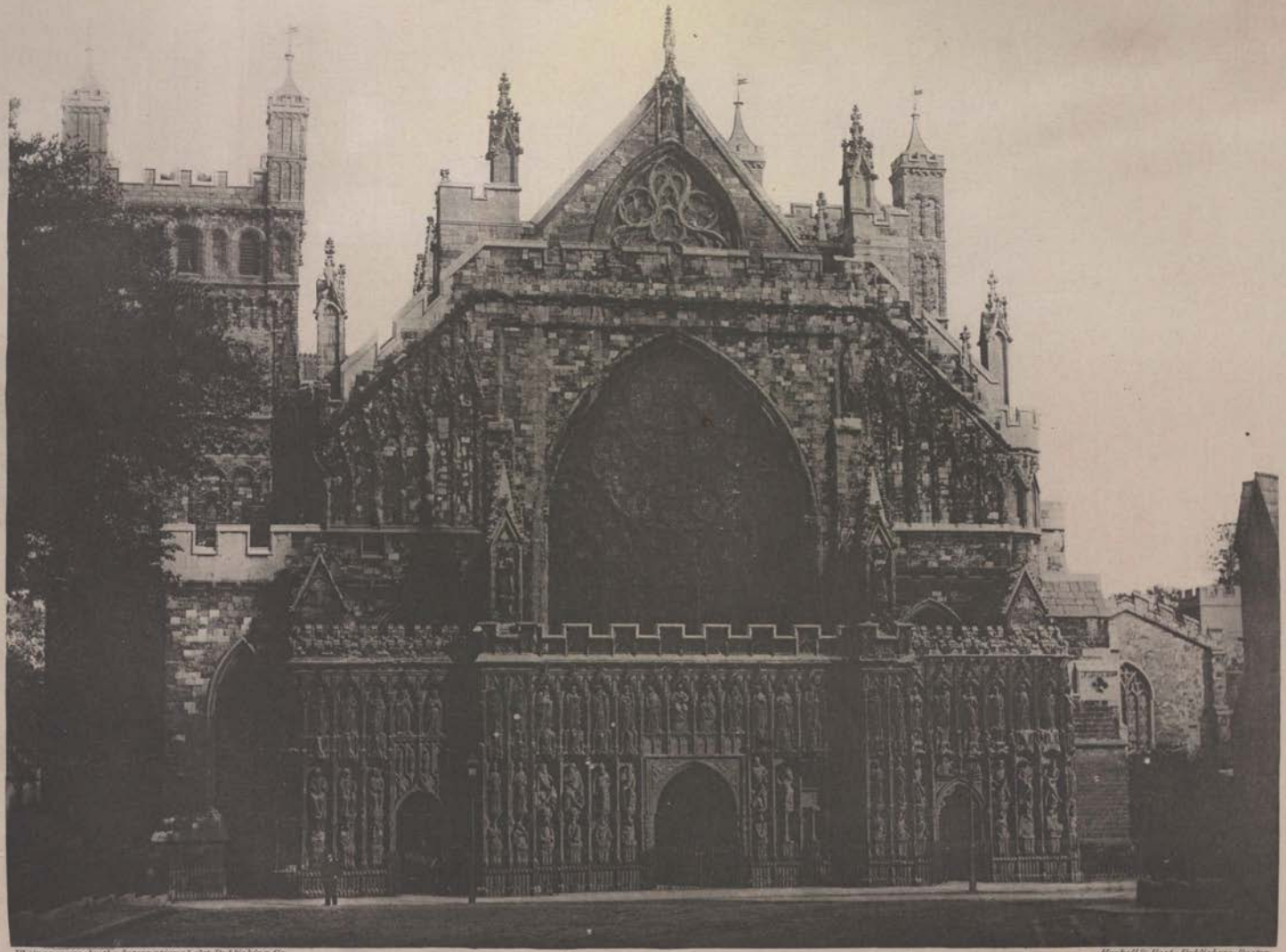
From Romanesque ponderousness the transeptal crossing was transformed into Gothic grace. The massive towers which flanked the nave were opened into the church; the transept arch was carried into the towers; the arches fluted and pointed; the mazy windows decorated

with .geometrical design and delicate tracery; the pierced balconies, attached to the massive Norman walls; the branched vaulting and slender Purbeck shafts were all contemplated in Quivil's design. So entire was the metamorphosis as to win for him the title of "Founder of the New Cathedral." The side chapels were all transformed in the same style, as was also the Lady-Chapel which had been first constructed under Bishop Marshall.

The death of Quivil did not retard the progress of the work. His successor, Bishop Bitton, in 1292, was engaged upon the choir, which under his care was brought nearly to a state of completion.

Walter de Stapeldon, who occupied the see from 1308 to 1326, erected the sedilia and choir screen. The history of this noble prelate is worthy of note in this connection. Springing from a noble family, the occasion of Walter's elevation to the episcopal throne was made memorable by a feast of such splendor as to exhaust the revenues of the see for a whole year. Stapledon Inn, now Exeter College, at Oxford, as well as Hart Hall, was founded by the munificence of this prelate. In London he built a house just outside of Temple Bar, which was afterwards purchased by Queen Elizabeth's Earl of Essex, and known as Essex House. The bishop early became a privy councilor of Edward II., and in 1325 he was created Lord High Chancellor. The same year Stapledon accompanied Isabella to France, returning however to London before the outbreak of war between the two countries. When the queen, attended by her "gentle Mortimer," and two thousand men-at-arms, landed at Suffolk, the king, deserted by his retainers, fled from London, leaving its interests in the hands of Exeter's bishop. Upon his demanding the keys of the city the people sided with the queen, and rising against the prelate, dragged him from the precincts of Saint Paul, where he had fled for refuge, and beheaded him before the "great cross in Chepe." Six months later the body, which had been buried in the sand near his own palace, was removed to Exeter, where it was interred with great magnificence on the north side of the choir.

On the south side of the choir is the monument to Stapledon's successor, James Berkley, who held the see one year.



Photogravure, by the International Art Publishing Co. Bushell & Post, Publishers, Boston.

*Exeter Cathedral, West End.*

The most magnificent prelate who ever filled the see of Exeter was John Grandisson. His occupancy continued from 1327 to 1369; the most brilliant period of English chivalry and the English church.

During these times of "vain and idle romance" the great Order of the Garter was founded, and by the misfortune of this bishop's sister, the Lady Catherine, the legend of the ball-room became the motto of the order. "Evil be to him who evil thinks," was the chivalrous comment of the king when he picked up the garter of her whose "fresh beauty and goodly demeanor" "were ever in his remembrance." Descended from an ancient house, the future bishop early acquired a reputation as a scholar "very grave, wise, and politick." When very young he was attached to the court of Pope John XXII., for whom he acted as nuncio at the court "of all the mightiest princes of Christendom." Under his wise and munificent government the completion of the Cathedral was accomplished. The high altar was dedicated December 18, 1328, and the nave received its finishing touches about the year 1350, the church having been two hundred and thirty-eight years in building.

"At the south side of the principal entrance, Grandisson erected the Chapel of Saint Radegunde as his mortuary chamber, "where he now lies awaiting the sound of the archangel's trump," or so he hoped, and doubtless would have enjoyed this repose had not some of Queen Elizabeth's visitors raised the high born prelate's ashes and scattered them "no man knoweth where."

The magnificent facade of royal, saintly, or apostolic personages was doubtless added at a much later date, from designs by Bishop Quivil.

Little work was done during the great religious and political events which characterized the reigns of Henry VIII., Mary, Elizabeth, and Charles I.

During the reign of Cromwell, the interior of the Cathedral was divided by a brick wall, the nave being called West Saint Peter's, where a noted independent preacher, chaplain to Cromwell, exercised

his ministry. The choir was termed East Saint Peter's, and here Thomas Ford, a Presbyterian, preached the gospel of peace.

At the time of the Restoration the wall was removed and many needed repairs undertaken. Not, however, until 1870 was a careful and thorough renovation entered upon, a work which occupied seven years, bringing the sacred edifice back to the freshness and beauty of youth.

The structure, though far from lofty, and wanting in the majestic features of several sister churches, is nevertheless a beautiful composition. The ground about is turfed with bright greensward, close under the gray walls, while the outstretching branches of stately elms contrast pleasantly with the sharper lines of the building and its masses of darkened stone. The aisles of choir and nave, broken by the imposing Norman towers, or spanned with flying buttresses, richly pinnacled; the large, fine windows piercing both aisle and clerestory; the roof, high pitched, terminating in crest-like tile, form a graceful and pleasing whole, barely excelled in Europe.

On the south-west side of the Cathedral is a large quadrangular space, formerly occupied by the Cloisters. Cut in the wall of the south tower, about nine feet from the ground, is a curious Latin inscription, the origin of which is unknown:

"PRIMVS ADAM SIC PRESSIT ADAM SALVET DEVS ILLVM
IS QVIVENIT ADAM QAERERE FACTVS ADAM."

Which has been translated:

"The first Adam, may God save him,
Adam so whelmed with shame,
That He who come to seek and save
Adam, Adam became."

The west front, a view of which we present in our plate, is, above the screen, the work of archbishop Grandisson, who died in 1369. The screen below is of later date, and not completed until about 1400.

This front recedes in three stories, the lowest of which is formed by the sculptured screen: the second contains the great west window; while in the third, or gable, is set a triangular window, surmounted by a figure of Saint Peter, the patron saint of the Cathedral.



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Exeter Cathedral. Choir.

This screen deserves careful examination. It is pierced with three door-ways, which are much enriched with moldings of carved foliage. That of the centre is deeply recessed, and has upon the bases of its groining a representation of the Crucifixion.

Keeping watch, as it were, at the entrance of the sanctuary, are the statues of kings, warriors, saints, and apostles, arranged in niches of three rows. From pedestals crowned with battlements, spring angels supporting pillasters with capitals. Upon these capitals are arranged the statues. From their decayed and crumbling condition it is impossible to identify them all. In the lower row there are thirty-five, representing kings, knights, and bishops, and among them may be distinguished Canute, Edgar, Ethelred, the three Henrys, three Edwards, Stephen, two Williams, Edward, the Black Prince; Godfrey de Bouillon, and Stephen, Count of Blois. In the upper row are prophets and apostles, with many scriptural worthies, the Kings of Wessex, and several saints. In all these figures the arrangement of hair, fashion of crowns and of armor, indicate the times of Richard II., in whose reign the work was no doubt completed.

Above this screen is a platform similar to that found in many foreign Cathedrals, which doubtless served the church minstrels and singers in welcoming distinguished persons, on the occasion of their visit to the city.

The Norman towers, as presented in our second plate, in connection with the long unbroken roof, may be regarded as constituting the architectural specialty of Exeter. Each tower consists of six stages, the two lowest of which are plain. The other four have blind arcades and circular window openings, the details, however, varying in the two towers.

Upon entering the nave, which is about one hundred and forty feet in length, one is impressed with the lack of height, which is, in a great measure, owing to the peculiar architecture, and low swung arches from the clustered pillars of the bays. The roof of the nave springs from slender vaulting-shafts, studded with delicately carved and varied bases, sweeps onward in unbroken and unintercepted

beauty, from the western window to the east end of the choir; exceeding in grace and lightness anything of the same date in England, and perhaps on the continent. The carved bases, which still retain traces of color, represent animals, foliage, heraldic shields, and grotesque figures. Cloistered pillars of Purbeck marble, contrasting with the lighter stone of which the walls and roof are constructed, divide the nave into seven bays. The corbels which support the vaulting-shafts are wrought into figures, twisted branches, and long sprays of foliage. Every leaf is varied, and the characters of the different kinds is admirably retained.

A blind arcade takes the place of the triforium. On the north side projects the Minstrels' Gallery, a curious arrangement for the accommodation of musicians on high festivals. See composition plate. Nowhere in England does this architectural feature occur in such perfection. Each of the twelve niches into which the front is divided contains the figure of a winged angel playing a musical instrument. It is thought that this gallery owes its construction to the visit of the Black Prince on his return from Gascony with his royal prisoner, the King of France.

The windows of the nave are of the purest decorated style, of peculiar design and ornamentation. They are arranged in pairs, and on opposite sides of the Cathedral resemble each other. The stained glass of the great west window is modern and worthless.

Passing on to the transept, one is impressed by the extreme narrowness and sharpness of design. This is owing to the fact already mentioned, of its having been made by carrying it north and south into the flanking towers, which necessarily fixed its width. The passage into the clerestory is carried through both transepts, into galleries which open east and west.

A celebrated old clock occupies the north side of the transept, and dates from the year 1317. The south transept exactly resembles the north, and out of it opens the chapel of Saint John the Baptist.

The beautiful choir screen, seen in our combination plate, is the

work of bishop Stapledon. Upon it rests the organ, the rood being placed above upon a beam. There are thirteen small arches in the screen, filled with paintings on stone representing scriptural subjects, generally thought to be of the fourteenth century. Before the recent restoration, the side arches of the screen were closed, and the painting covered with whitewash or plaster. A light iron fret work has been substituted for the oaken doors, and the entire ancient work of the screen restored.

The reredos is a modern structure rising about thirty feet from the pavement. Its construction is elaborate and ornamental in the extreme. The material is of alabaster, beautifully sculptured into compartments which represent "The Ascension," "The Transfiguration," and "The Descent of the Holy Ghost at Pentecost," all united in one harmonious and resplendent design. The whole is picked out with rich gilded work, inlaid and gemmed; the jewels including the amethyst, onyx, cornelian, jasper, bloodstone, malachite, garnet, and lapis lazuli. The whole is surmounted by an ornamental floriated cross, and with gracefully formed canopies of verd-antique marbles. The super-altar attached to the reredos is of polished alabaster and marble mosaic. Upon the carved oak communion table is a superb covering of crimson velvet, wrought in needle-work of silk and gold, and richly decorated with jewels, pearls, and crystal drops.

The pulpit of Exeter Cathedral was erected in 1877, and is a fine specimen of modern sculpture. Upon its panels are represented the martyrdom of Saint Albans, the first British martyr. The embarkation of Saint Boniface, the apostle of Germany; and the placing of the body of bishop Patterson in a canoe by the natives of the island, where he had landed to introduce the gospel. The pulpit has also fine figures of Saints Paul, John, and Stephen.

In the choir is encountered the strongest evidences of late restorations, all of which have been executed with great skill, and merit the warmest commendations.

To the Norman choir was added four bays, with aisles and retro-choir, by bishop Marshall and bishop Britton. In enlarging the west-

ern portion of the choir they cut through the massive Norman walls, raised the arches, erected new marble pillars, and inserted the clerestory windows. The church had been renewed, so far as the first bay of the nave, when bishop Grandisson, after dedicating the high altar, wrote to his patron, Pope John XXII., that the Cathedral, then half completed, would, when finished, be superior to anything of its kind in France or England. High as this praise was, the beauty of the vaulted roof, and the extreme grace of its details, are proofs that it was hardly exaggerated.

The east window of Exeter Cathedral is nearly Perpendicular in style, and contains some very fine and ancient glass. The tone of color is rich and impressive. A local legend is here preserved of a British lady of noble birth, who was beheaded near a well outside the walls of Exeter, at the instigation of her step-mother, who coveted her possessions; the instrument of execution being a scythe. The window represents Saint Sativola with a scythe in her left hand, whilst at her right is a well with a stream of water flowing from it. Three fine figures in the upper row of this window represent Abraham, Moses, and Isaiah.

No person visiting Exeter should fail to examine the stall work of the choir, and especially the Misereres, which date from the early part of the fifteenth century, and are doubtless the oldest in England. They are fifty in number, and present a group of very unusual subjects, such as foliage, grotesques, animals, knights in combat, mermaids, monsters, minstrels, birds, and fish. From the examination of these, one turns instinctively to the Episcopal Throne, on the south side of the choir, which, although of wood most delicately and elaborately carved, is put together without a nail. The lightness of its ascending stages almost rivals the famous "sheaf of fountains" of the Nuremburg Tabernacle. During the rebellion the throne was taken down and hidden. It was re-erected, and stands upon its original level.

There are few distinguished monuments in Exeter Cathedral, although many are highly decorated, and show traces of color by which they were originally covered. Among the most noticeable of these is



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*Exeter Cathedral. Nave.*

the Carew monument in Saint Mary Magdalene Chapel. It doubtless belongs to the best Elizabethan style, having been gilt and colored with surprising effect. On the upper stages of the monument rest the effigies of Sir Gawain Carew and his wife; on the lower is that of Sir Peter Carew, cross-legged, a very unusual example of so late a period.

A plain slab erected to bishop Lacy was once held in great veneration by the poor, who made long pilgrimages in order to worship at its shrine. It is said that the pious prelate died in the attempt to fast the forty days of Lent. The tomb of Walter de Stapledon, who was murdered in London, possesses a fine effigy, while in the centre of the canopy is a large painting of the Saviour standing upon an orb, and a small and beautiful figure by which the monarch, Edward II., is represented as climbing a pillar toward the feet of our Lord.

The font, although of no great artistic value, has considerable historic interest. It is composed of Sicilian marble, and was erected for the baptism of the princess Henrietta Maria, the fourth daughter of King Charles I., and Maria, the daughter of Henry IV., of France. The royal family were at Exeter, while the king's armies were pursuing the parliamentary forces under the Earl of Essex. It was while staying at Bedford House, the queen was delivered of the princess, whose baptism occurred in the Cathedral in August, 1644.

Just twenty-four years later the Cathedral of Exeter became the scene of William, Prince of Orange's first acts as "Deliverer" of the English Nation. This event is thus described by Macaulay:

"As he passed under the gorgeous screen, that renowned organ, scarcely surpassed by any of those which are the boast of their native Holland, gave out a peal of triumph. He mounted the bishop's seat, a stately throne, rich with the carvings of the fifteenth century. Burnet stood below, and a crowd of warriors and nobles appeared on the right hand, and on the left. The singers, robed in white, sang the Te Deum. At the close, Burnet cried out in a loud voice, 'God save the Prince of Orange!' and many fervent voices answered, 'Amen!'"

In the year 1789, his most gracious majesty, King George III., vis-

ited the city, with Queen Charlotte and several members of the royal family. It was on this occasion that Peter Pindar presented the public with some very humorous lines in Devon dialect, supposed to be written by a countryman in Exeter to his sister. We quote two or three of these quaint stanzas:

Well, in a come—King George to town,
With doust and zweat az nutmeg brown,
The hosses all in smoke;
Huzzain, trumpetin, and dringin,
Red colours vleeing, roarin, zingin;
So mad seem'd all the voke.

After describing the reception of his royal highness, the dinner, and evening ball, the poet takes him to the Cathedral in the morning to say his prayers, the king entering the Cathedral by a private way

Now droo a small back-door wey stairs
King George went vorth to zay his prayers.
Vull az an egg was all the church,
Vor vokes were mad az hares in March;
And faith it was d—— quare
To zee ould Dames wey leathern chacks
Hoisted upon the vellow's backs
A penny vor a stare.

Prayers over, now he spy'd the ruff,
And look'd it round and round anuff
And zoon beginn'd to speak.
Zo zaid, "Neat, neat—clean, very clean;
D'ye mop it, mop it, Measter Dean,
Mop, mop it—every week?"

"Zir," zaid Dean B——, to'n again,
'Tis not by moppin keep'd zo clean,
What striek'th your Royal eye,
"Vor, Zir, in all our Exeter shops
We never meet wey zich long mops,
Our mops dan't reach zo high."

This is the only conversation recorded of this famous visit. The story seems to have its foundation in the fact that the royal George inquired if the interior of the Cathedral was kept clean by constant mopping from roof to floor.





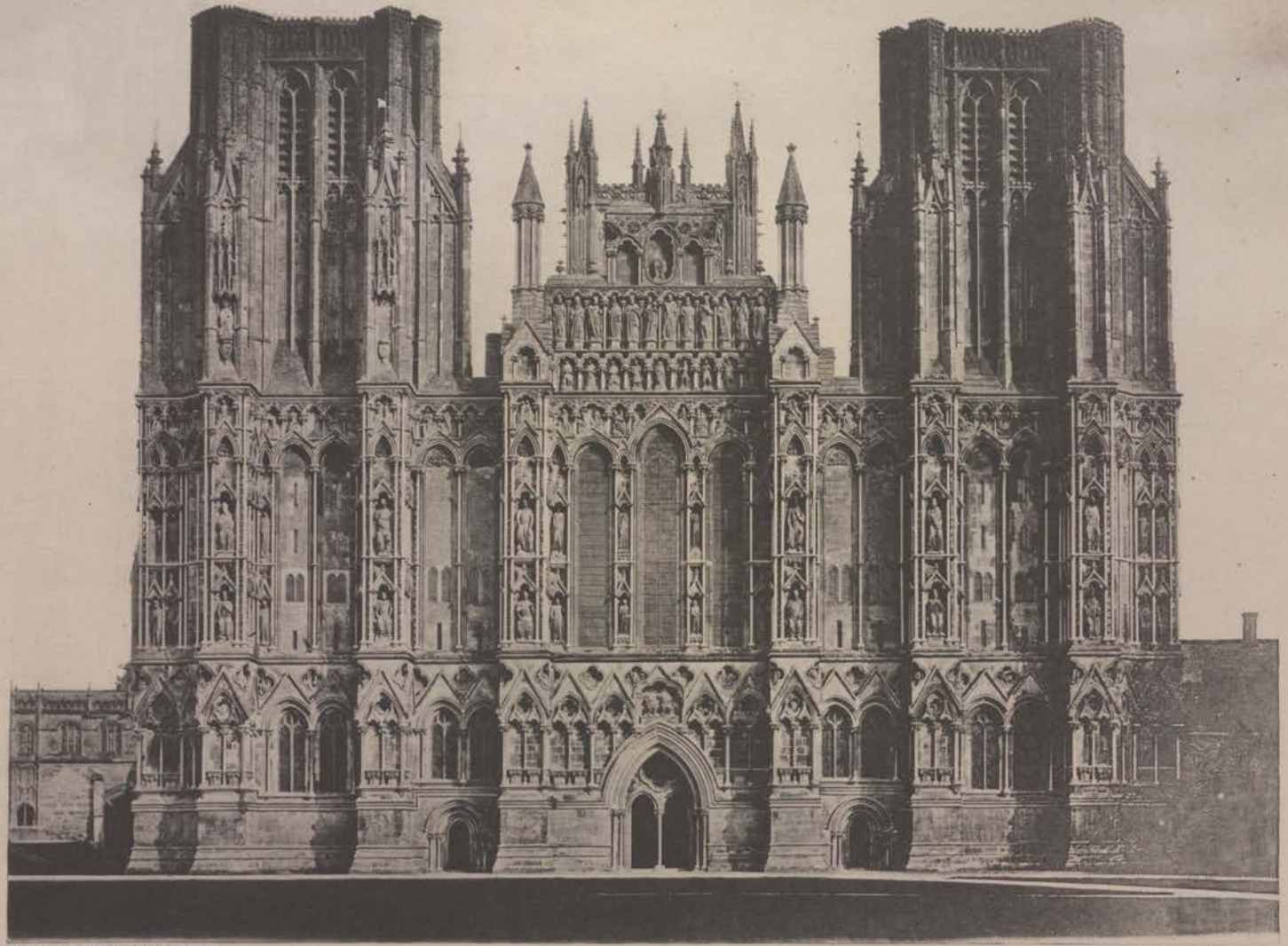




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*Exeter Cathedral.*

*1. Choir Screen. 2. Pulpit. 3. Minstrels Gallery. 4. Reredos.*



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*Wells Cathedral, West Front.*

# WELLS CATHEDRAL.

THE ancient city giving its name to the beautiful Cathedral which it contains, derives its name in turn from three abundant fountains of pure water which spring to the surface in the Palace garden, near the eastern end of the sacred edifice.

The first royal charter was granted by King John, in the third year of his reign, but the place had been known as of great importance since the days of Ina, King of the West Saxons. For 571 years the city was represented in parliament by two members, but in 1868 it was disfranchised, having fallen short the required population by a very few persons. It is now the smallest city in England, with no natural advantages for either trade or manufacture. In fact, Wells has no history of its own, apart from its ecclesiastical institutions, and no family of prominence in English history has ever resided in its neighborhood.

The early history of this, as of most Episcopal establishments, is involved in much obscurity, and perhaps not a little fable. The famous King Lucius re-appears in the far background, as receiving, in the year 166, Saints Phaganus and Deruvianus, two missionaries sent by Eleutherius to baptize the ancient Britons.

On their first progress through the country these brethren instituted this bishopric in 167, at Congresbury, eighteen miles from Wells, where it continued until the time of Ina, about 704, when it was removed to its present seat. A church was then built and dedicated to the honor of Saint Andrew.

Except from its acknowledged advantages as the origin and centre of the church life of a large diocese, it is agreed that it is a veritable

"sleepy hollow," a delightful and appropriate home for the calm and uneventful life of a capitular body.

"Oft have I seen at some Cathedral door
A laborer, pausing in the dust and heat,
Lay down his burden and with reverent feet
Enter and cross himself, and on the floor
Kneel to repeat his pater-noster o'er;
Far off the noises of the world retreat,
The loud vociferations of the street
Become an indistinguishable roar.
So, as I enter here from day to day
And leave my burden at this minster gate,
Kneeling in prayer and not ashamed to pray,
The tumult of the time disconsolate
To inarticulate murmur dies away,
While the eternal ages watch and wait."

What is tradition and what fact, we leave our readers to choose, but authentic statements assure us that King Ina founded a college of secular canons, by the great natural wells, about 704. Two hundred years pass, and Edward the Elder, son and successor to King Alfred, divided what was then the Diocese of Sherborne, and appointed a bishop, fixing his "stool" at Wells, and King Ina's collegiate church became a Cathedral. Adhelm, afterwards archbishop of Canterbury, was the first of fifteen bishops to this see, before the Norman Conquest.

Brithelm, the fourth bishop, was the first to receive sepulchre in the Cathedral, where he had reigned, in the year 913. The next to whom this honor was accorded seems to have been Giso, a priest, who was appointed by Edward the Confessor in 1060, and whose name, as a benefactor to the chapter at Wells, lives to the present day. Dying in 1081, he was buried on the north side of the altar.

John de Villula, a physician at Bath, succeeded to the bishopric in 1081, having purchased the see of William Rufus. Obtaining a grant of Bath Abbey, Villula removed the Episcopal seat with all its revenues to that city, destroying the sacred edifices at Wells, and building a palace in their stead. Before his death the energetic bishop had erected a Cathedral and styled himself bishop of Bath. Godfrey, a Belgian, succeeded John de Villula, and spent much time in the vain endeavor

to secure the lands belonging to the canons of Wells. Henry I. granted to this see an extensive manor in Hampshire, which greatly enriched its resources.

The removal of the see from Wells had caused great dissension, which increased as time went on, until it was declared by bishop Robert that to end the dispute incumbents of the see should thereafter be titled bishop of Bath and Wells. This Robert was a man of remarkable ability and administrative power. The ruins of the ancient church were again repaired; the property of the canons restored; church lands were divided into two parts. One was assigned to the Chapter in common, and out of the other he allotted to every canon a portion or prebend. Thus the priests who had up to this time been canons, now became prebends. Many important changes took place in the organization of the Chapter and Cathedral, functionaries under Robert, which have proved of an abiding character. This bishop was arrested at Bath and imprisoned by order of King Stephen, but was exchanged for Geoffrey Talbot, whom the bishop had detained as a spy. In many respects the reign of Robert was the most important recorded in the annals of the bishopric.

Henry II., after holding the see for a period of eight years, conferred it upon Fitz Jocelin, archdeacon of Old Sarum. Jocelin was suspected of sympathies with Becket, but changing to the king's side he was sent to Rome, to remove any suspicion of Henry's having been concerned in Becket's murder. In 1196, Savaric, treasurer of Old Sarum, and kinsman of Henry VI., Emperor of Germany, received the mitre at Wells. To please his relative, the German sovereign made it a condition of King Richard's release from his Austrian prison, that the wealthy abbey of Glastonbury should be annexed to the see of Bath and Wells, for its aggrandizement, the abbot of Glastonbury being tempted to this arrangement by the bishopric of Worcester. It has been suggested that Savaric procured the imprisonment of the Lion-Hearted King, in order that his ends might thus easily be accomplished; while Richard asserted that the annexation was extorted by force and terror. Savaric surrendered the city of Bath to King Richard and transferred his seat to Glastonbury. This ancient abbey was, dur-

ing the middle ages, held in devout reverence as the site of the earliest Christian church in Great Britain. But the monks, restive under a subjection, contrary to their liberties and in many ways offensive, obtained their release in the year 1218, after surrendering several valuable estates.

On Trinity Sunday, in the year 1206, Jocelin, a native of Wells, a justice in the Court of Common Pleas, and a man of great learning and taste, was consecrated bishop of this dual see. Owing his elevation to an election by the united chapters of Bath and Wells, he immediately set about the establishment of their sacred institutions upon a sure and lasting basis. In the famous dispute between King John and the Pope concerning Langton's election to the see of Canterbury, Jocelin sided against the king, and for publishing the Pope's interdict on the kingdom in 1208, suffered banishment. Fortunately for Wells the five years were spent by the exiled prelate in France, where most of his time was occupied in architectural studies and the improvement of his taste. The glorious Cathedral of Notre Dame was approaching completion. At Rheims he had doubtless witnessed the laying of the foundations of her peerless temple. At Amiens he had studied the plans of her future shrine; and with his mind filled with these great examples, Jocelin immediately on his restoration commenced his own great work. From what is called the Presbytery, westward to the facade, Jocelin rebuilt, dedicating it anew on the twenty-third of October, 1239, and on the nineteenth of November, 1242, the great prelate was laid to rest in the centre aisle of the choir in Wells Cathedral, after thirty-seven years of toil in behalf of this beloved church, with its graceful arches and solemn spaces, his only monument.

This brings us to the period, since which more thought has been directed to the temple itself than to its history. Two architectural features of this Cathedral, one exterior and the other interior, furnish its most distinguishing characteristics.

The west front of Wells Cathedral is undoubtedly the most imposing facade in England, not alone for its square and massive strength, but for its unique design and harmonious effect. It is approached



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*Wells Cathedral, East.*

through a beautiful lawn, with well kept turf and graveled walks, shaded with tall lime trees. Debris and dirt had accumulated here for ages, concealing the lower courses of masonry to a height of several feet. The hand of time, the clasp of wasting lichen, and the insidious touch of decay had broken and toppled from their niches in the facade many proud effigies of king and baron, knight and noble lady, martyr and saint, and quaint grotesque. Repairs and restoration became necessary to save the fabric from utter ruin. Accordingly the accumulations were removed, the "green" was leveled, terraced, and ornamented, while the difficult and trying task of restoration was undertaken at an expense of over thirteen thousand pounds. Never until the scaffold was erected for these repairs was this wonderful mass of sculpture and decoration, its richness and intricacy of work, fully appreciated. Then for the first time in the course of seven centuries was its story read, its continuity understood, and the admirable manner of its execution realized. To quote the words of an anonymous writer, we agree that "whatever theorists may say, this west front was the design of one independent mind, that it did not grow of itself, under the hands of a masonic clique; that it is as truly an individual artistic conception as a symphony of Beethoven or a poem of Tennyson's."

We take pleasure in presenting our readers with a view of this beautiful structure, upon a scale sufficiently large to give a clear idea of its magnificent proportions and rich design.

The front is two hundred and thirty-five feet in breadth from north to south, divided horizontally into nine tiers of sculpture. In the decorated niches and quatrefoils are upwards of three hundred statues. Though sadly mutilated by the rough contact of more than six hundred years, enough remains to give an idea of what its glory must have been. Of these three hundred statues, more than half are either life size or colossal effigies of crowned kings and queens, mitred ecclesiastics, princes, barons, and knights. The horizontal tiers of sculpture are also divided perpendicularly, so that all referring to the spiritual character are placed south of the middle door, always considered the most holy, while all referring to the temporal character are north

of the door. Upon the basement are sixty-two niches once containing messengers of the gospel, from the earliest to the latest time; indicating that the church was "built upon the foundation of the apostles and prophets." In the second tier composing a series of marvelous quatrefoils are angels, variously disposed, chanting GLORIA IN EXCELSIS, holding in their hands emblems of temporal and eternal rewards.

In the third tier are found the most interesting and suggestive carvings, illustrating some of the solemn and important events in scripture history. In that dim, unlettered period, at which the noble edifice was erected, "those who ran might read," by this series of beautiful sculptures, the story of redemption. They were parables in action, a vivid sign language, instructing the heart through the eye. Above the porch is represented the coronation of the Virgin; from her left, southward proceed subjects from the Old Testament, fourteen of which still remain. Curious and quaint in the extreme are these stony representations of the Creation of Man; the Woman; of Adam and Eve at Labor, and Cain's Sacrifice. Noah, building the Ark, hews sturdily on amidst the mockers, the flaps of his cap tied neatly under the chin, while Isaac and Rebecca are almost ludicrous, in fossilized bashfulness in each other's presence.

A reference to our composition plate will assist the reader to appreciate these curious carvings.

Of the nine subjects yet remaining on the New Testament side, "Saint John," "Christ among the Doctors," and the "Last Supper," are especially noticeable. The latter design is peculiarly attractive, as being perhaps the earliest known representation of the institution of this solemn rite. Were it not for the fact that it was executed two and a half centuries before Leonardi da Vinci painted his great picture, the artist would certainly be accused of borrowing the beautiful group. Nothing can be finer than the graceful folds of the drapery of the tables, although the stiffness of the figures, especially that of the beloved disciple reclining upon the Saviour's breast, is a near approach to the grotesque in art. There were neither prints nor printed books



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Wells Cathedral, Choir.

to assist the artist in those days. He stood face to face with nature, and wrought with a bold realism, sometimes startling to our conventional ideas. The sculptor could not then get instruction in anatomy, there were no anatomists, and it was years before a glimmering of perspective rewarded the search of Roger Bacon.

National monuments are the best commentaries upon national history, especially in an unlettered age. The west front of Wells Cathedral is one of the most complete and valuable historical records in the country. Besides the sculptured page of Biblical and ecclesiastical history which it exhibits with its "glorious company of the apostles," and "its noble army of martyrs," it unfolds civil and political history through a period of five hundred and twenty-six years, with an array of kings, princes, and bishops; abbots, knights, and barons of the ancient time.

Naturally the place of honor is accorded to the Saxon dynasty, while the north-west tower is devoted to the Normans and Plantagenets. The principal characters are upon thrones, while the less important stand. On the south side, the holy place, it would seem, King Ina, the founder of the collegiate church, and King Edward the Elder, the supposed founder of the Episcopal church, would have a place, together with Egbert, the first king of all England. Asser, the learned tutor of King Alfred, Sighelm, and Dunstan, master spirits of the age, would doubtless not be forgotten. Here, too, with impartial judgment, the wives, mothers, and sisters of kings, ennobled by their piety, or illustrious by royal birth, were deemed worthy of niches in the temple wall. Many possess high merit as works of art, and plaster casts have been made of the few that remain for the Crystal Palace. We have now reached the sixth tier, which unfolds in a most impressive manner the doctrine of the Resurrection. There are ninety-two niches containing from one to four figures, perhaps one hundred and fifty in all. This tier forms a cornice surrounding the west front, and the north and south towers. With an entire absence of those disgusting types which often disfigure mediæval sculpture, the awakened dead emerge from their graves, expressed upon their faces are every form

of joy or terror. Kings, queens, and bishops, "In a moment, in the twinkling of an eye, at the last trump," come forth to judgment.

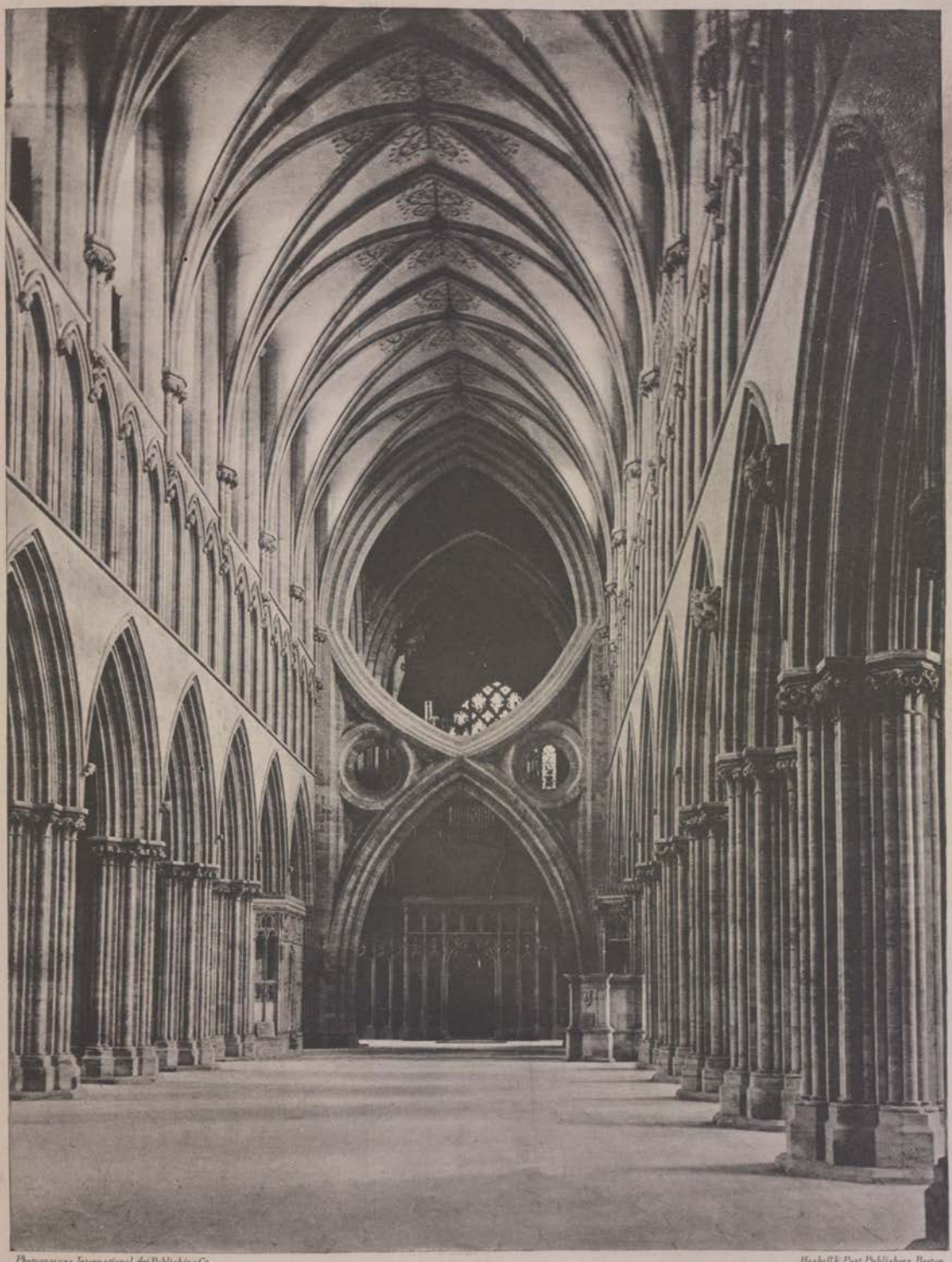
This is without doubt the earliest existing representation of the resurrection, and is remarkable for the absence of hell flames, pitchforks, and weighing souls, such as appear so conspicuously in later characterizations. The seventh tier presents the nine orders of angels, placed under the apostles, while the eight, with majestic pose and admirable design, illustrates the Judgment. Two figures at the Saviour's feet are easily recognizable by their emblems, Saint John by the chalice, and Saint Andrew by his cross. The ninth, and last tier, contains three niches, which once doubtless held Christ seated in glory, with the Virgin and Saint John the Baptist on either side, types of the old and the new law. A representation of Saint Christopher with two children in his arms, is locally known as the man up to his knees in pancakes, so quaintly is the water represented.

Many fanciful interpretations of these sculptures have been made, but few of the doctors agree as to the characters in particular, and the idea of the whole. The key is lost, but the great writer on ancient sculpture, John Ruskin, is patiently and lovingly unraveling the meaning of these early masterpieces. Flaxman, in a lecture on sculpture, speaks of them as "the earliest specimen of such varied and magnificent sculptures, united in a series of sacred history, that is to be found in Western Europe." Age has softened the noble edifice into a tender gray color, which is not the least of its many beauties.

The outer entrance of the north porch of the Cathedral, with its zigzag sculpture, and foliated moldings, is worth a glance, and particularly the small human figures quaintly introduced into the ornamentation. One is fastened to a tree and pierced with arrows, a headless man, and a man in the act of taking a human head from the jaws of an animal, intended to represent a martyrdom.

A quaint clock face upon a buttress near the porch, bears the inscription, "Lest anything perish," while two figures in armor, locally called the Quarter Jacks, strike the quarters.

On entering the church one is impressed by the simplicity and



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Wells Cathedral, Nave.

massive character of the columns and arches; the peculiarity being the inverted arch, which strikes the beholder at first glance as a phenomenon of architecture; but it is only a clumsy device for strengthening the crumbling columns, in support of the mass above. As the Cathedral is dedicated to Saint Andrew; and this double arch forms a Saint Andrew's cross, the admirers of the Cathedral take solace in the monstrosity, as a most appropriate design. Although the arch and organ combined, intercept the view into the choir, the rich decorations of the roof and the beautiful tracery of the great east window are seen with very pleasing effect. Nine piers, with clusters of reed-like shafts in groups of three, divide the nave, their capitals ornamented with birds, animals, and rich foliage in curious devices. The tympanum of the lancet openings to the nave is ornamented with quaintly grotesque carvings. On either side of the fifth bay on the south of the nave are groups of sculptures which have a tradition as quaint and singular as the forms themselves. Sir John Harrington, writing in the time of Queen Elizabeth, says: "There remayne yet in the bodie of Wells Church, about thirty foote high, two eminent images of stone. . . . One of these images is of a king crowned, the other is of a bishop mitred. This king in all proportions resembling Henry VIII., holding in his hand a child falling; the bishop hath a woman and children about him. Now the old men of Wells had a tradition that when there should be such a king and such a bishop, then the church should be in danger of ruin. This falling child, they said, was King Edward; the fruitful bishop was Dr. Barlow, the first married bishop of Wells, and perhaps of England." It is however probable that these curious designs formed supports for a small organ, which no longer exists.

On the north and south sides of the nave east are two beautiful chantrys, one erected to bishop Bubwith and the other to Hugh Sugar. The graceful designs and exquisite workmanship are worthy of careful examination. An ancient slab in the centre of the nave is said to cover the ashes of King Ina, but it is extremely doubtful if the remains of this venerated monarch, who died a monk at Rome in 730, were ever brought to rest beside the sweet springs at Wells. The lan-

cets forming the west window are of the fifteenth century, but not fine.

It is evident that the transepts are of the same period as the nave, the southern wing being enriched with some fanciful and exquisite carvings. The venerable Elias is represented upon the capital of the first pillar, while a man suffering the agony of the toothache is delineated upon the second. One extracts a thorn from his foot with an expression of comical anguish, while a cobbler is deliberately working away with awl and hammer and last.

That "honesty is the best policy" has its illustration upon a third pillar. Two men go forth to steal grapes: the owners of the grapes, armed, one of them with a pitchfork and the other with a hook, capture the thieves in the act. One is held by the ear, which means imprisonment, the other is threatened with punishment by the pitchfork. The variety of expression is quite remarkable.

Some fine specimens of ancient monumental painting upon stone are found here, but are interesting only as curiosities of taste, or want of taste, as the observer may decide.

It is safe to remark that the beauties of the interior of Wells Cathedral are confined to the Choir and Lady-Chapel. The former, having recently enjoyed a careful and complete restoration, is rich in color, the view eastward as one enters from the transepts being exceptionally fine. There are forty canopied stalls, the ancient MISERERES having been replaced only in the lower seats.

The choir is entered from the centre aisle of the transepts, from which it is separated by a screen in decorated character, which supports the organ. The exceeding beauty of the view eastward is unsurpassed by any church in England.

Owing to the happy arrangement of the piers in the aisles, between the Altar-Screen and the Lady-Chapel, the marble shafts which support the vaulting, being placed in the same line of vision, a varied and charming perspective is caught, through lancet shaped vistas between clustered columns and slender shafts.







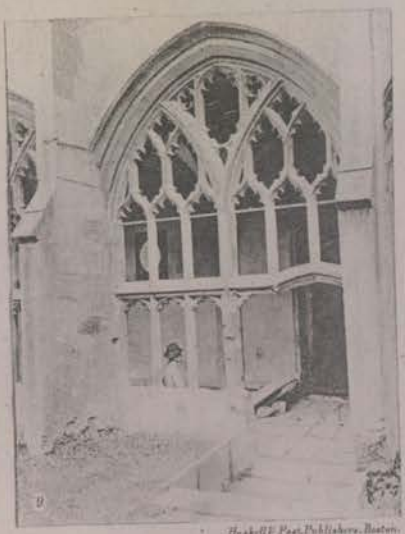












Photogravure International Art Publishing Co.

Haskell & Post, Publishers, Boston.

# Wells Cathedral.

*1. Noah building the Ark. 2. Early Bishops. 3. The last Supper. 4 and 6. Details of Sculpture. 5. Chantry. 7. West Door. 8. Queen. (norman period.) 9. Cloisters.*

When the sun's rays fall upon the beautiful windows, reflecting their painted glories upon the graceful tabernacle work of the choir, the elegant canopy of the throne, and the stone pulpit, the effect is unique and unrivaled of its kind, striking the coldest heart with a feeling of reverence and admiration. The bishop's throne is a marvelous work of the fifteenth century, while the low Altar-Screen permits a clear view of the beautiful work beyond.

The east window is known as a Jesse window, recording the genealogy of our Lord. It still contains its original glazing, which is of a rich and impressive color.

Of historical incident the Cathedral is very bare. Little of storm and tumult has touched it; few of the great actors in the drama of passing centuries have visited it, either to pillage its wealth or worship at its shrine. Its miracles are few; its principal remedial shrine the tomb of a bishop whose monumental slab is a panacea for toothache. It is indeed but a mausoleum for those who minister at its altars and for those of noble birth who fall asleep within the sound of its chiming bells.

A Chapter-House much in the same style as that of Westminster, has a crypt beneath it, which, upon the same level as the church, contains little of interest, or for remark. The Chapter-House is approached by a flight of picturesque stairs, which, dividing near the top, present both a unique and striking effect.

The slender piers of the Lady-Chapel, with their reed-like shafts, break into numerous divisions, while at their intersections are bosses, which, with their pier capitals, are sculptured into wreaths and foliage, among which the graceful acanthus is conspicuous. Above these spring lightly the beautiful roof, ribbed and groined and colored in rich and harmonious tones.

In concluding the architectural history of the Cathedral, it is proper to say that the Saxon structure fell into decay during the century following the conquest. As we have seen, the great restoration took place under bishop Jocelin, who completed the existing nave, transepts, central tower as high as the roof, and the west front, the

famous bishop dying about 1242. Forty-four years later the crypt of the Chapter-House was completed, the Chapter-House being dedicated about 1302. Between 1318 and 1321, the central tower was raised to its present height, and before 1326 the Lady-Chapel was completed. The eastern portion of the structure was then re-cast, the presbytery, nearly as it now exists, receiving its latest decorations before 1363.

The year 1424, witnessed the completion of the towers on the west front, the library, and the eastern walk of the cloisters; the western and southern walks waiting forty years for their finishing touches.

Fergurson says, "Though one of the smallest, it is perhaps, taken altogether, the most beautiful of English Cathedrals. Externally its three well proportioned towers group so gracefully with the Chapter-House, the remains of the vicar's close, the ruins of the bishop's palace, and the tall trees by which it is surrounded, that there is no instance so characteristic of English art, nor an effect so pleasing produced with the same dimensions."

Seen from a distance, as presented in our plate, the picturesque group of towers and pinnacles derives increased effect from the beauty and variety of the surrounding landscape. The Cathedral nestles under its protecting hills; the waters of the famous wells sparkle in the sunshine, while afar to the south the lofty peak of the Glastonbury Tor, marking the site of the earliest Christian church in Britain, if not the first in christendom, looks down with perpetual benediction upon the city and Cathedral of the "sweet waters." There upon the high hill, tradition tells us, Joseph of Arimathea, with eleven companions, built their first chapel of twisted osiers, thirty-one years after our Saviour's Passion, and from that spot, still sacred as the starting point of religious truth in England, was spread the evangel of salvation by the immediate disciples of our Lord.



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Haskell & Post, Publishers, Boston.

*Durham Cathedral, from South West.*

# DURHAM CATHEDRAL.

BEAUTIFUL for situation; the joy of the whole earth; upon the north side lieth the city of the great king," are the words which spring instinctively to the lips as one for the first time catches a glimpse of the majestic Cathedral of Durham. In its situation, its character, and its history this shrine of Northumbrian Christianity stands alone among the Cathedrals of England. Nowhere else does the approaching traveler feel that the Cathedral, "with its huge towers, majestically, beautiful, is the city," nowhere is the contrast more striking, between the vast outlines of the edifice, in its clear, sharp, and exquisite beauty, its refined harmony of proportions, and the dwellings of men which seem to creep about its feet.

From the railway the view of this stately mass, "half church of God, half castle 'gainst the Scot," is one of surpassing grandeur. High on the opposite bank of the river it rises like a mountain of stone, facing the world as if in defiance of its sin-cursed rage, presenting a strong contrast to the retired spots usually chosen by monastic congregations, where in peace and contemplation they lived in shadowy and calm contemplation of the world to come.

The striking peculiarity of position is forcibly presented in our beautiful plates of the Cathedral from the river. By these it will be seen that from its proximity to the precipitous cliff there is no accessible west front or entrance to the sacred edifice. The steep slope from the river bed is built up with massive masonry to form a platform for the Galilee or Lady-Chapel, which, contrary to all precedent, was here transferred from the east to the west end of the Cathedral. The only entrances are therefore on the north and south sides. The

approach from the north presents an unbroken view of the whole length of the structure, including the wide Cathedral grave-yard and the great open space called the palace green. Apart from the east end, transepts and gables, the upper part of the central and western towers, we see the great structure as completed for an abbey church in 1096.

It is difficult to present the early history of this Cathedral without extending the story of the building to embrace that of the builders, or at least its founders. So intimately are these persons connected with the development of Christianity, in the north of England, that to omit them would mar the value of the Cathedral's history.

One of the great figures glimpsed in the twilight of these far times is Paulinus, the first missionary of the north, who was consecrated bishop in order to accompany Ethelburger, daughter of the king of Kent, when she was sent as a bride to Edwin, king of Northumbria. Through his effort Christianity was made known beyond the Scottish border, northward to the Frith of Forth.

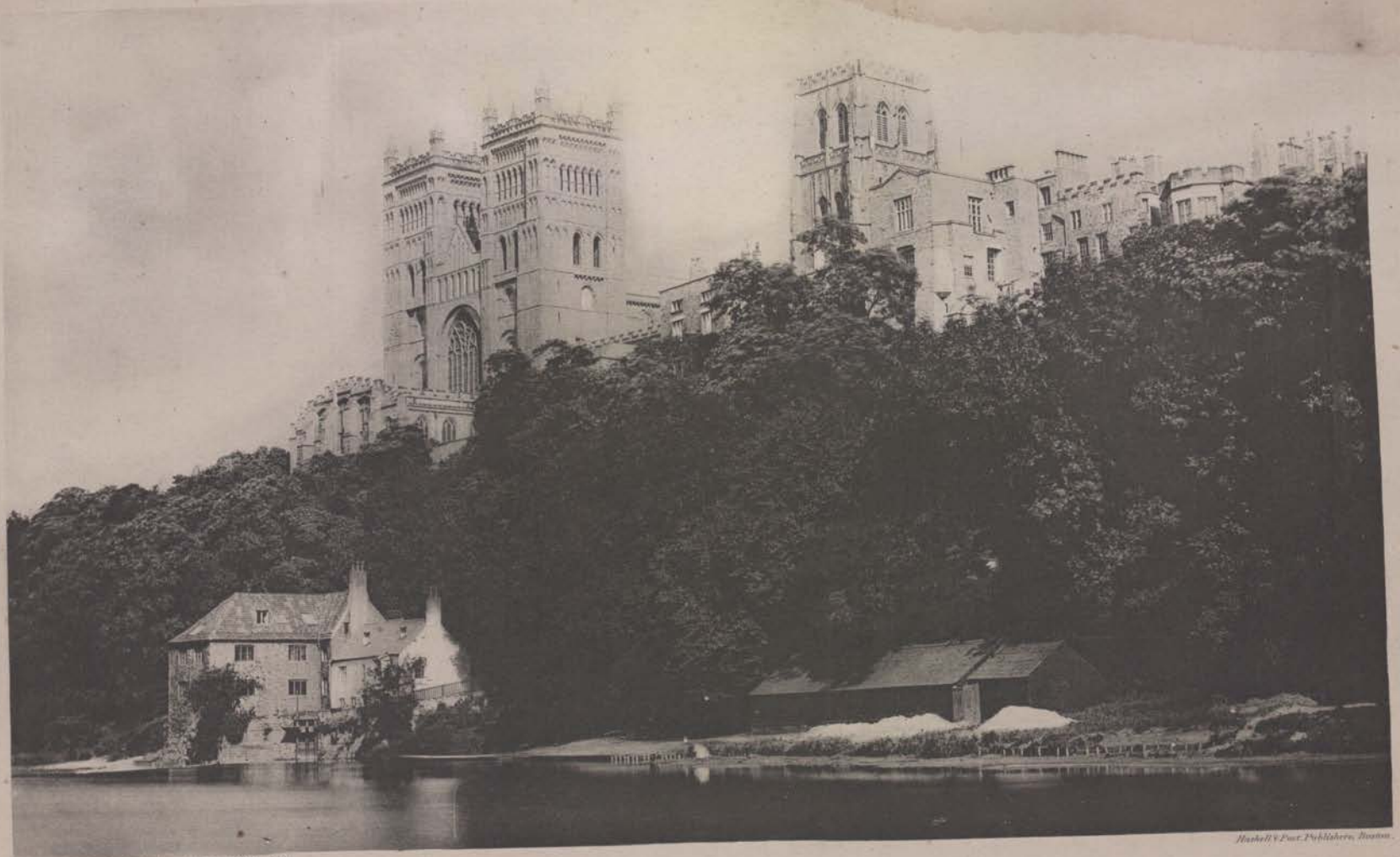
In 633, Paulinus left the country, Edwin was slain in battle by the pagan, Penda, and the people relapsed into their former beliefs.

There next appears one of the greatest names of Northumbria, Oswald, who, taking refuge in Scotland and embracing Christianity, repaired to Iona, where a great Irishman, descended from two lines of Irish kings, had founded a missionary church, whence the Christian faith had been diffused throughout Scotland.

After the defeat of Cadwalla, Oswald became king of Northumbria, and sent to Iona for missionaries. Aidan, a pious monk, was unsuccessful as a missionary, but succeeded in 635 in establishing a monastery at Lindesfarne, now called Holy Island.

There now appears the figure of the great Northumbrian Saint, first as a shepherd boy near Melrose in Scotland, second as a devoted student at the Abbey of Melrose, and next as the Evangelist of the north, with an eloquence as magical as that of Peter the Hermit.

We next see him as bishop, chosen much against his will in the



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*Durham Cathedral, from the River*

year 685, and after two years of beneficent administration he dies. Buried at Lindesfarne, the ashes of the great preacher rest, while the shout of the ravaging Dane and the terrors of blood and carnage mingle above his dust. The monks can no longer remain upon their island, and reverently disinterring their saint, whose body was found "incorrupt," they placed it in what is probably, with the exception of Egyptian coffins, the oldest wooden coffin which exists.

The monks traveled over the greater part of the north of England, bearing their saint and other treasures, through eight weary years, from 875 to 883, and finally settled at Chester-le-Street. There the body rested, and from it the Bernician see was ruled for nearly a century. After a short sojourn at Ripon the body was brought to Durham in 995.

The superior position of Durham was no doubt the reason why it was selected for the site of the see.

The place was then nearly covered with thick wood, but bishop Ealdun had marked its capabilities as a place of safety and of defense. On the highest point of rock, round which the river Wear winds so remarkably, he built a small church from branches of trees, in which the body of Saint Cuthbert was placed until a more substantial building of wood could be prepared. Here Saint Cuthbert rested during three years, while the bishop, assisted by the whole population, erected a stone church, which in the year 999 was so far completed that "the body of the saint was reverently laid therein."

When Northumbria came under the sway of the Conqueror, this church was the existing Cathedral, and during the Episcopate of Walcher, the first bishop after the conquest, it was not deemed necessary to change either its form or ornamentation.

It pleased the Conqueror to found the Castle of Durham, and confer the earldom of the district upon the bishop, who now became a temporal as well as a spiritual prince.

Thus "the prelate of Durham became one, and the more important of the two English prelates, whose worldly franchises invested

them with some faint shadow of the sovereign powers enjoyed by the princely churchmen of the empire. The bishop of Ely in his island, the bishop of Durham in his hill fortress, possessed powers which no other English ecclesiastic was allowed to share. Aiden and Cuthbert had lived almost a hermit's life among their monks on their lonely island, their successors grew into the lords of a palatinate. Durham alone among English cities, with its highest point crowned, not alone by the minster, but by the vast castle of the prince-bishop, recalls to mind those cities of the empire—Lausanne, or Chur, or Sitten—where the priest, who bore alike the sword and pastoral staff, looked down from his fortified height on a flock which he had to guard, no less against worldly than against ghostly foes."

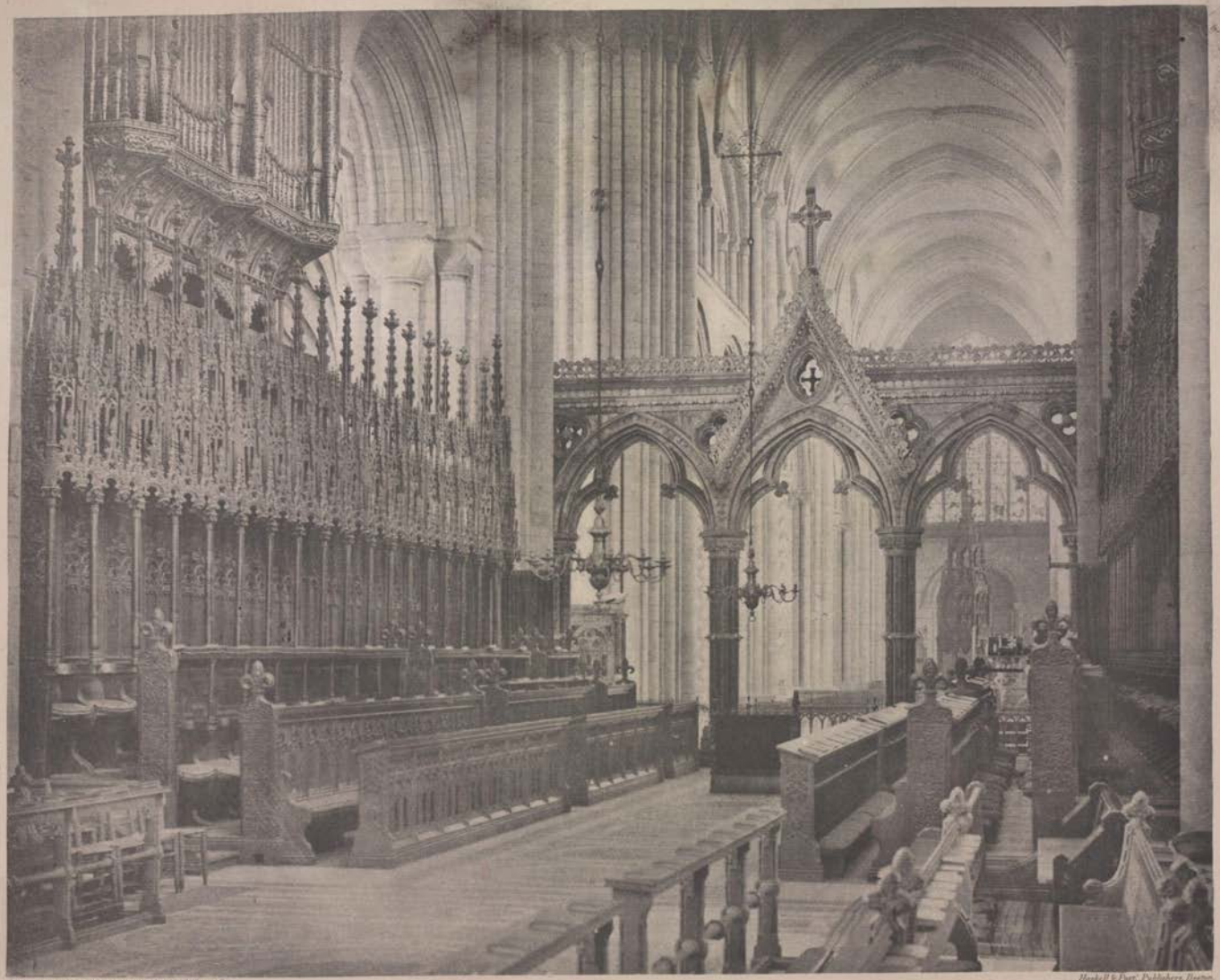
It was not until the elevation of William of Saint Carileph to the see of Durham, that the removal of Ealdhun's Cathedral, and the erection of the present building was begun. No doubt the Norman love of building was in part the reason for attempting the structure at that troublous time.

The foundation stone was laid in the year 1093, but the bishop, having espoused the cause of William Rufus, was obliged to take refuge in Normandy. The body of Benedictine monks, which had ten years before been established at Durham, continued the work during the bishop's absence.

On the prelate's return he brought plans for his new Cathedral together with gold and silver vessels, and many valuable books. During the two years previous to his death, Carileph saw the work advanced to the transept, after which the monks continued the nave. Bishop Flambard, reigning from 1099 to 1128, constructed the entire nave up to the roof, which, with the western towers, followed in regular succession.

The Norman church, thus completed, comprised the choir; the east end terminating in a triple apse; a low central tower; transepts with eastern aisles; and a nave terminating in two western towers.

In 1104, a tomb was prepared for the body of Saint Cuthbert, behind the high altar, and there his ashes were solemnly laid.



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Haskell & Post, Publishers, Boston.

*Durham Cathedral, Choir.*

The building of the Norman cloister is not recorded, but the Chapter-House dates from 1143. About ten years later an attempt was made to construct a Lady-Chapel at the east end of the Cathedral, which was abandoned, owing to insufficient foundations. It was afterwards built as a Galilee at the west end, the great portal serving to connect it with the nave. In 1241, the central tower of the Norman church was altered, and a lantern constructed above its main arches, to which a belfry was added about 1274. A short spire above this was removed by lightning in 1429, it being restored in the year 1480. It was not until 1437 that the cloisters were completed, under bishop Langley.

It will be seen that the present structure was about three hundred and eighty-four years in building, and contains specimens of Norman and Transition architecture, through Early English to the Decorated period; the Perpendicular having its best illustration in the central tower. Of course lesser works of great interest are scattered about the building, but we cannot describe them in our limited space.

It does not appear that Durham suffered greatly during the civil wars, but after the battle of Dunbar, in 1650, a body of Scotch prisoners was confined in it, and are said to have defaced the Altar, the Choir-Screen, and monuments, and to have burned all the wood-work of the interior. Nor can we hardly call this vandalism, as their prison house was otherwise unwarmed, through the rigors of a severe winter.

Toward the close of the last century, Durham suffered from the vandal hands of the restorationists, who seemed to know no law but the destruction of the beautiful, and the substitution of the commonplace. The exterior was scraped, or pared down, the Chapter-House and the thirteenth century campaniles were destroyed, and the beautiful Galilee was only rescued by the greatest efforts of the populace.

On the door of the sacred building, as we enter, we see the grotesque bronze sanctuary knocker, which was many a time grasped by unfortunate offenders, to whom the shrine of Saint Cuthbert held out for centuries a protecting hand. Watchers remained day and night in the chamber above to receive the suppliants, who could claim asylum

for thirty-seven days. Records still exist of two hundred and eighty-three murderers thus protected from the avenging hands of the kinsmen of the slain.

"The culprit upon knocking at the ring affixed to the north door was admitted without delay, and after confessing his crime, with every minute circumstance connected with it, the whole of which was committed to writing in the presence of witnesses, a bell in the Galilee tower ringing all the while to give notice to the town that some one had taken refuge in the church, there was put on him a black gown with a yellow cross on the left shoulder, as the badge of Saint Cuthbert, whose 'grith' or peace he had claimed.

"When thirty-seven days had elapsed, if no pardon could be obtained, the malefactor, after certain ceremonies before the shrine, solemnly abjured his native land forever and was straightway by the agency of the intervening parish constables conveyed to the coast, bearing in his hand a white wooden cross, and was sent out of the kingdom by the first ship which sailed after his arrival. During their stay in the church the culprits lived on the lower floors of the western tower."

Beverly minster also enjoyed a similar reputation as a refuge through the shrine of Saint John, which gave an equal right of sanctuary with that of Saint Cuthbert.

If the near approach to the Cathedral is disappointing, the interior is calculated to instantly remove such an impression. The full grandeur of Norman architecture is here retained, and happily has undergone no serious restoration. The ornamentation of the piers, deeply indented with zigzags and lattice work, is a peculiarity which, although found elsewhere, is nowhere brought into such prominence as in this Cathedral.

From the west end, as seen in our plate, these main features present an effect of extreme grandeur. The nave consists of four main bays, each subdivided.

All the piers are ornamented, each one corresponding with that opposite. The piers nearest to the central tower are covered with

incised lozenge work, the next with zigzags, and the last with upright flutings. It has been suggested that these deeply incised lines upon the circular piers may have been filled with colored enamel, but all efforts to find a trace of color have proved unavailing. The last bay of the nave westward is connected with the western towers, which open into the nave aisle.

The aisles are of the same date and character as the nave itself. The triforium extends over the aisles, both of the nave and choir, and is lighted by plain round headed windows.

Crossing the present pavement of the church are light blue lines in the shape of a cross, which are said to mark the limit beyond which women were not allowed to advance into the church of the woman-hating saint.

Of Cuthbert's dislike for women several traditions exist, but nothing is certain beyond the fact that women could not cross the line in his church nor enter the monastery. A damsel in attendance on a Scottish queen once attempted to enter the church disguised as a monk, but was not only expelled but forced to become a nun. In 1333 Queen Philippa, who had accompanied Edward III. to Durham and had been received by the Prior, was obliged to rise from her bed at night and escape half dressed to the castle.

The choir with its light screen is a feature peculiar to Durham, and it certainly enables one to appreciate the grandeur and almost solemn uniformity of the architecture of the interior. The vaulting of the choir is a continuation of the Decorated work below, and is enriched by small bosses of foliage with the dog-tooth in the moldings of the main arches and small squares of foliage in the others. On the central base appears the Holy Lamb. The wood-work of the stalls is modern, but deserves notice from its curious imitation of Perpendicular designs. The bishop's throne above the monument of bishop Hatfield is one of the most striking and interesting structures of its kind in England.

The Galilee, as before stated, is built at the west end of the Cathedral, and in spite of unhappy restorations remains a fine and unusual example of transition Norman. It is here that the remains of the

Venerable Bede were laid to rest, after his bones had been brought from Jarrow by a monk, who pilfered them in order that they might repose near those of Saint Cuthbert. Not until 1370 were the ashes of Bede removed from Saint Cuthbert's coffin to the shrine of gold and silver in the Galilee. The rich simplicity of this chapel is in keeping with the character of this great man whose dust it holds. Nor is the venerable Bede alone in his slumbers; around him have gathered one by one some of England's mightiest men.

A curious eastern transept was begun during the episcopate of Richard le Poore, from 1229 to 1239, but completed much later. It is called the "Nine Altars," because composed of nine bays, each of which contained an altar.

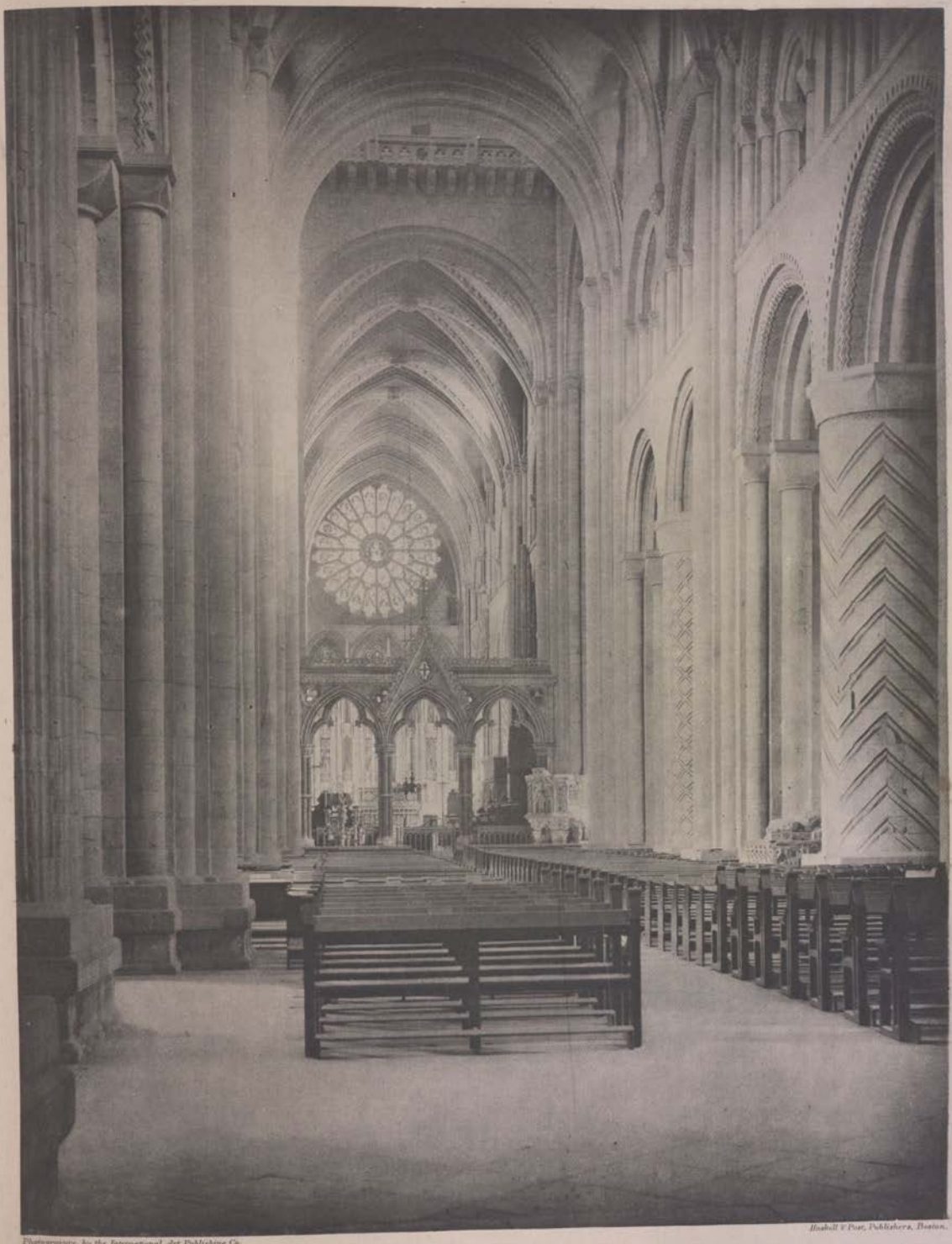
These altars stood against the eastern wall, three in the central bay and three in each of the side bays. Beginning at the north end, they were dedicated as follows: Saint Michael the Archangel, Saint Aidan, and Saint Helena; Saint Peter, and Saint Paul; Saint Martin, Saint Cuthbert, and Saint Bede; Saint Lawrence, Saint Thomas of Canterbury, and Saint Catherine; Saint John Baptist, and Saint Margaret; Saint Andrew, and Saint Mary Magdalene. The great central bay corresponds to the arch opening into the choir opposite, thus affording an unobstructed view of the great wheel window, with a diameter of more than thirty feet, which is so conspicuous from the nave and choir.

This wheel window, which is of inferior design—being a poor copy of that at York—lights this beautiful chapel from the east, while a fine geometrical window is inserted in the north side.

Groups of shafts divide the bays, stone and Frosterly marbles, very rich in shells, alternating, to afford a variety of color. Capitals of Early English leafage adorn the shafts. The window arches are enriched with dog-tooth and hood moldings, into which squares of foliage are laid.

The north and south aisles of the nine altars present the architecture of the Decorated period.

The contrast between the Norman work of the nave and choir,



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Heathcote Post, Publishers, Boston.

*Durham Cathedral, Nave.*

and the later work of the nine altars, is very striking. The wall arcade beneath the windows is of great beauty. The vaulting is unusual and daring. The two main arches are enriched with dog-tooth, the other arches are smaller and less enriched.

Here was erected the shrine of Saint Cuthbert, after the removal of the remains to the rear of the high altar.

Filling the space between the piers of the great choir arch and projecting into the transept of the nine altars, is the platform of this once renowned shrine, the spot which before the dissolution of the convent was held to be the holiest in the church, and in which reposed the "treasure, more precious than gold or topaz." Toward the nine altars the platform, which was thirty-seven feet long by twenty-three feet wide, was ornamented by a circular arcade, supported on plain shafts. Stairs upon either side allowed the pilgrims to ascend at one pass before the shrine, and descend by that opposite. Two hollows worn in the pavement of the platform were, according to tradition, produced by the devotional scraping of the feet of pilgrims before the object of their veneration.

Above the shrine once hung the banner of Saint Cuthbert, in the centre of which was fastened the "holy corporax cloth used in covering the chalice when the saint said mass."

The victory of Neville's Cross over David, king of Scotland, was mainly attributed to the presence of this banner, which on many occasions was present with the king's host upon the field of battle. It was carried against Scotland by Richard II. in 1385, and by Henry IV. in 1401, and waved over the men of the bishopric on Flodden Field. The shrine was a superb work of gold and enamel, hung round with jewels and richer ornaments offered by lords and princes. This was covered by a beautifully carved hood suspended from the ceiling by a rope. On certain festival days this cover was drawn up, revealing the shrine toward which, amidst the chiming of bells attached to the ascending hood, the people moved to offer their adorations.

The ancient shrine has long since disappeared, a stone marking the spot where once it stood, and beneath which the saintly dust

reposes. There can be no reasonable doubt that the actual remains of Saint Cuthbert lie beneath the stone, although a tradition indicates that the true place of interment is known to only three members of the Benedictine order who as each dies chooses a successor. This is the tradition to which reference is made in Marmion:

"There deep in Durham's Gothic shade
His relics are in secret laid,
But none may know his place;
Save of his holiest servants three,
Deep sworn to solemn secrecy,
Who share that wondrous grace."

At the east end of the south aisle, in front of a screen of carved work, was once placed a peculiarly sacred relic. It was the famous Black Rood of Scotland, a crucifix of blackened silver, with the figures of the Virgin and Saint John on either side. Each figure was about three feet in height, and each bore upon the head a movable crown of gold. In honor of this relic, Holyrood Abbey at Edinburgh was founded in 1128. Tradition tells us that David I., while hunting the wild hart in the forest, near where Holyrood now stands, the royal hunter was unhorsed by a "fierce and beautiful stag," and "casting back his hands between the tines of the stag's horns, the said cross slipped into his hands most wonderfully, at sight of which the hart immediately vanished and was never after seen: no man knowing of what metal or wood the cross was made." King David founded the abbey on the spot where he had been so miraculously delivered, and the rood was kept there in great honor.

David II. took it to the field of Neville's Cross, where the corporax of Saint Cuthbert proved the most powerful, and after the rout of the Scots the rood was offered at the shrine of the conquering saint. The cross of Holyrood had known some changes before it found a resting-place at Durham. Edward I. took it to England about the same year in which he conveyed the famous coronation stone to Westminster. In 1292 Balliol swore upon it to withdraw his claims to the crown of Scotland. The Black Rood was then kept in the abbey treasury. The treaty of 1328, which ended the war between England and Scotland, provided for the restoration of these relics. The stone of

Scone was not returned, and it is not known at what date the Holy Rood was placed in the Abbey at Edinburgh. It was not twenty years when the fortunes of war placed it again in English hands. What became of it is unknown.

Durham once possessed the finest example of a Norman Chapter-House in England, but the infamous hand of the destroyer was laid upon it in the year 1796, and its desecration was complete. Its dimensions were about eighty feet in length by thirty-seven feet in breadth. It was spanned by a grand Norman vault of surpassing grace and beauty. No greater evidence of constructive skill existed in England than this beautiful ceiling. When Wyatt was commissioned to restore it he began by knocking out the keystones, which let the whole roof down upon the pavement, destroying the grave-stones and monumental brasses of all Durham's early bishops, none of whom except bishop Bek having been deemed worthy to repose near the uncorrupted body of Saint Cuthbert.

The library of Durham is very rich in manuscripts, among which are some by the Venerable Bede, and a number of beautifully illuminated copies of the New Testament scriptures. A Latin Hymnarium of the eleventh century is interlined with Anglo-Saxon. A Bible in two volumes, given by bishop Carileph, contains most striking illustrations. The "Vulgate," in four volumes, is a magnificent work, written on the finest vellum. It has suffered somewhat from the rapacity of collectors, who have not hesitated to cut out the leaves.

Among the great prelates who have occupied the throne of Durham, mention should be made of Ealdhun, who established the see at this place and built the first wooden church over the remains of Cuthbert; and Walcher, the first bishop after the Conquest. Then followed Carileph, who founded the present church, and began its erection. He was consecrated at Gloucester by the archbishop of Canterbury, in the presence of William the Conqueror and all the bishops of the realm. He became grand justiciary of England. Galfrid Rufus ascended the Episcopal throne in 1133, and soon became Chancellor of England. Hugh de Priest was one of the most powerful and ambitious prelates,

a great warrior, a magnificent prince, and one of the greatest builders of his age.

The next great prelate is the famous Anthony Bek, "the proudest lord in christendom." "The most valiant clerk of the kingdom" was better skilled with the sword than the mass book, and led his knights on many victorious battle fields. Under him the power of the palatinate reached its culmination. The king feared both his growing wealth and influence. His liberality knew no bounds, and in spite of his vast expenses his property increased yearly. Other men of note and might have filled the see of Durham, but few so powerful as this warlike prelate.

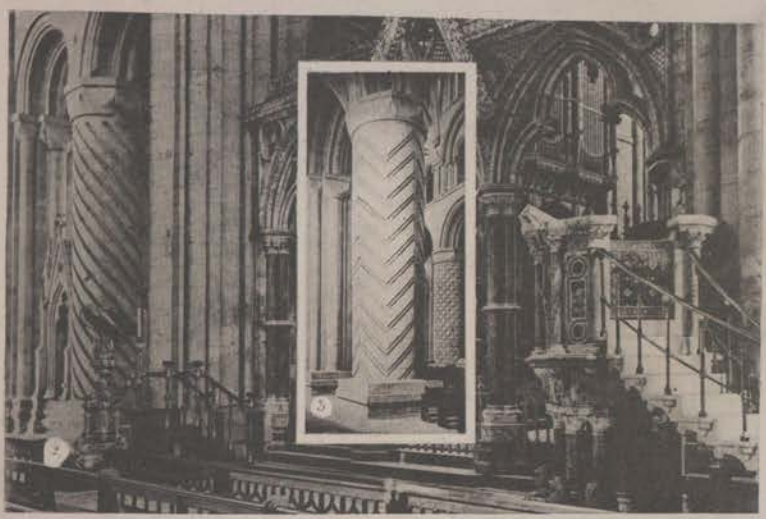
His court exhibited all the appendages of royalty. Nobles addressed the palatine sovereign kneeling, and instead of menial servants, knights waited in his presence-chamber and at his table, bareheaded and standing. Surrounded by perpetual luxury, his activity and temperance were as constant and strict as they were singular.

Richard of Bury, "the first English Bibliomaniac," was of his time the most learned man in England. When in early life he became tutor to the young prince who afterwards became Edward III., he laid the foundations of his fortune. Bishop Hatfield was, next to Bek, the most skilled warrior of this succession. He led eighty archers in person at the siege of Calais, and assisted in gaining the victory of Neville's Cross. John Fordham, secretary to the king and lord treasurer, and Thomas Langley, chancellor under Henry V., were strong men and true in their generation. Cardinal Wolsey held the see for six years, but never visited his northern diocese.

It was during the reign of Bishop Tunstall that Henry VIII., fearing the great powers of the Counts Palatine, swept the most important away by act of Parliament. This act reduced the primacy of Durham to a spiritual dignity without temporal sovereignty.

James Pilkington was in 1560 raised to the chair as the first Protestant bishop of the see of Durham, with the mention of whose name we close our notice of this important and beautiful Cathedral.







Photogravure, International Art Publishing Co. Haskell & Post Publishers, Boston.

# Durham Cathedral.

1. Galilee. 2. Pulpit & Choir Screen. 3. Norman Pillar. 4. Crypt.



Photogravure, International Art Publishing Co. Boston & N.Y. Post, Publishers, Boston.

*Antwerp Cathedral, West Front.*

# ANTWERP CATHEDRAL.

DESCENDING from Alpine summits, and rolling its floods along the vast plain which reaches from the Ural Mountains to the German Ocean, the classic Rhine falls into the sea in two streams, which inclose an island of goodly dimensions. This island is the heart of the low countries. The soil is spongy, the air humid, and ceaseless exhalations hover above it in a thick clammy mist. Occasionally the mist turns its violet flank, grows black, and suddenly descends in heavy showers; "the vapor, like a furnace smoke, crawls forever on the horizon."

About a century before our era, this land, on which a few Celts had obtained a precarious existence, was left uninhabited, partly through the rush southward of the "great migrations," and partly through the tremendous inundations of the ocean, which submerged the forlorn, expiring people. Finding the land empty, a German tribe from the Hyrcanian Forest took possession, and began the work of reclaiming the "good meadow" from the grasp of the sea. North and south, the land of a similar character, was formed by the alluvial deposits brought down by the Rhine, and the tides of the restless ocean casting up sand and mud from its bed.

South of the German settlement, a tribe called Belgæ took possession of the country now known as Belgium, and to the north the Fusians and Celts inhabited the land we now call Holland.

After four centuries of checkered fortunes, these tribal elements were blended in a mixed population, in which the Teutonic character predominated. When the reign of Karl the Great had subjected the last traces of the free institutions of the people to the government of

the sword, a confederation of trading towns arose, which, by securing charters of liberty, became free republics, flourishing in the heart of despotic empires.

Upon a flat and muddy soil the German people of the west had erected a city, which in importance and power vied with a similar city upon the Adriatic, and Antwerp, the successful rival of Venice, could boast of two hundred vessels daily entering her ports, and two thousand wagons, laden with merchandise, passing weekly through her gates.

The chief links in the golden chain of commerce between the civilized, fertile East, and the rude, unskillful West, were Verona, Nuremberg, Bruges, and Ghent, with Venice looking toward the Orient, and Antwerp turning her face toward the setting sun. To Antwerp the merchants of Lombardy, and the traders of Venice, brought the wares of Asia, the fruit of eastern looms, the precious jewels set in cunningly wrought frames of gold. Along the channel we have indicated, were poured the various products of those countries, whose arts and industries excelled the products of nations sitting by the western seas. Artists and artisans followed in the wake of commerce, until by legitimate exchange, the dwellers by the northern ocean carried their wares into the cradle of the world's industries. It is with this Venice of the west that our story now must deal.

When, by the construction of the "Hayendyk," the people of Antwerp saw the sullen waters of the German Ocean turn backward from daily inundations of their city, in grateful recognition of their deliverance they erected, upon the utmost limit of their protecting wall, a chapel, consecrated to the Virgin. The erection of this chapel was suggested by the miraculous appearance of an image of the Holy Mother, most artistically clad, resting in a bower of roses upon the margin of the canal, or as some accounts assert, suspended from the boughs of a tree. It was upon the spot where this saintly image was discovered that the shrine was erected, within which the gracious saint was to dispense the miraculous blessings which so many generations were to receive. Onward to the tenth century, the shrine of Notre Dame au

Pilier continued to be the source of numerous miracles, and the Mecca of pilgrims without number.

Godefroid de Bouillon, before his departure for the holy wars, in 1096, instituted the convent of Saint Michael's, with a chapter of twelve monks and an abbot. These he endowed with titles to large revenues, which Henry of Limbourg vainly attempted to withhold. Enriched by certain imports accorded by de Bouillon, the order of Saint Michael soon become master of immense revenues, in the luxurious enjoyment of which monastic discipline was relaxed to such an extent that bishop Burchard, who sought to reform the religious orders, installed twelve brothers of another order in their place. The title holders of the great revenues had however no intention of releasing their possessions, but established a community near the chapel of Notre Dame au Pilier, under the name of monks of Notre Dame. Here they devoted their enormous income to the erection of a vast and beautiful church, over the modest chapel which contained the miraculous image of the Virgin.

Few particulars exist concerning this temple, which was completed in the year 1126, and continued to be the most important church in the Low Countries, until its destruction in 1481. Its architecture was of the Roman character, with two towers upon the facade. A peal of bells and a chime, the first, with the exception of that of Audenarde, in the country.

The monks of Notre Dame soon exercised a great influence upon the city and surrounding towns. Their immense possessions, enormous revenues, their increasing numbers, recruited from the principal nobility, their aristocratic location, their self-imposed protection of the famous shrine, gave them the easy pre-eminence over all other chapters or similar orders, while their benevolence in providing food without stint to all pilgrims visiting their stately church, carried their name throughout christendom.

Nor were these monks slow in acquiring lands adjacent to their church and convent. The Place Verte, upon which now stands the statue of Rubens, and from which we present a view of the Cathedral,

came into the possession of the order and by it was turned to good account.

The great annual fair of Antwerp, which attracted merchants with the productions of every European nation, was held upon the Place Verte, then belonging to the brotherhood, who derived a certain percentage on all sales, as a rental, reserving to themselves the entire control of the wine trade. In the fifteenth century, so great and so constant had been the trade thus inaugurated, that the Chapter constructed an immense bazaar, where were constantly exhibited pictures, manuscripts, sculptures, rich stuffs, brocades of Venice, and silks of the Orient, rivaling the famous marts of Eastern nations. Not until the commercial system had developed into its present established form were the monks compelled to demolish their halls of trade and cover the land which they possessed with houses.

In the year 1348 an event occurred which resulted in a serious loss in revenues, which the monks derived from the miraculous image of Notre Dame de Pilier. This very ancient and celebrated statue, which had wrought so many miracles and attracted such trains of pilgrims, suddenly and miraculously escaped from their care, never to return.

The legend runs that this amiable mother, feeling greatly honored by the action of the chief men of Brussels, who had in the fulfilment of an oath and in commemoration of a battle in which they had been victorious, erected a superb chapel to the honor of the Virgin Mary, the mother of God, determined to exchange her urban residence for the mountain of Sablon. Accordingly she requested that during a certain night a devoted matron, called Baet Soetkens, should remain with her. Assuring her of divine assistance, the image wished to be removed. The sacristan appearing upon the scene objected to any changes, but having the promise that no one could oppose her act, the devoted woman took the image in her arms and entering a boat which was loosed from its moorings, the tides bore the precious freight straight onward to Brussels; the sacristan remaining immovably fixed to the spot, in which he stood with extended hands and open mouth, without power to speak.

With this treasure the boat reached Brussels. The people turned out to welcome its arrival. The Duke, John III., with his sons now raised the image upon their shoulders, and, followed by the Duchess of Brabant and a grand procession on foot, placed the image in its beautiful chapel in the church at Sablon.

Another shrine was established at Notre Dame, but it never received the devotion of the people or reached the glory of the one they had lost.

During the fourteenth century this church was the scene of annual religious fetes of a peculiar and surprising character. Innocents' day was one in which the children, preceded by one of their number gorgeously dressed in bishop's robes, entered the choir during the office and sung in the most extravagant and grotesque manner the service which the monks should perform. This horned bishop, as he was called, baptized the heroes of the fete with holy water, in mock solemnity. The whole city turned out to witness the masquerade, and people came from surrounding cities to join in the strange revelries.

It was also a custom at the fete of Pentecost to suspend a platform under the dome of the Cathedral decorated to represent clouds. At a given moment the platform descended, amidst the rolling of improvised thunder, shooting out golden and fiery tongues suggestive of the descent of the Holy Spirit upon the Apostles.

On Good Friday the procession of the cross was celebrated by a rude cross being imposed upon some poor penitent, who bore it through the streets followed by crowds of gamins and street populace, who jeered and scoffed at the sufferer. Added to this the monks, armed with stones, followed amidst the rabble and continued to strike and beat the one who to their eyes represented the Son of God.

On Wednesday, the third week after the advent, annually occurred at Notre Dame the Angelic Salutation. Under the rood screen entering the choir a young girl was placed representing the Virgin, and a child representing the angel Gabriel; at a given moment a living dove descended to the feet of the Virgin, who is, for the moment, engaged in

chanting a hymn in concert with Gabriel. This was followed by the canticle, Ecce Antilla, by a chorus of a thousand voices.

This early church, having become ruinous and unfit for the service of a great congregation, was entirely removed and foundations laid for a more imposing edifice. In the year 1352 Nicholas Aleyns laid the corner-stone of the present structure. Jean Amel of Cologne had prepared the plans for the mighty edifice, and it was decided to continue the erection of the church under his direction. The work prospered until the death of the architect, whose son continued the work begun by his father through the remainder of his life, when Jean Tac in 1434 assumed the responsible duties of construction. For fifteen years this celebrated architect watched over the beautiful edifice, only to be succeeded at last by Master Everaert.

The first one hundred years from the laying of the corner-stone, witnessed the completion of the choir and its chapel, the ambulatory, sacristies, and the tower up to the first gallery. The south aisles were built from 1425 to 1472, the north aisles being completed about 1500. During the eighteen years which followed, building operations were directed by Herman van Waghemakere, and his son Dominic, the chief evidence of whose skill is the upper part of the north tower, in what is known as the Flamboyant style. The south tower was left unfinished in 1474. Not until 1616 was the vaulting of the nave and aisles completed; the beautiful portal and the fine window above it, completed the facade, which is claimed by many as without a rival in the world. Unfortunately the exterior of this noble edifice is disfigured; in fact robbed of all its beauty by the unsightly buildings which surround it.

The crowning glory of Antwerp was its Cathedral. Throughout northern Europe no church at that day equaled the Notre Dame of the commercial capitol of Brabant, whether it be in the imposing grandeur of its exterior, or the variety and richness of its internal decorations. Statuary of unrivaled magnificence, paintings by the greatest masters of art, moldings in bronze, and carvings in wood by the most cunning hands of the world's artisans, with its sacred vessels of gold and



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*Antwerp Cathedral: from Rubens Monument.*

silver, made it the pride of its citizens, and the delight and wonder of strangers from other lands.

Its spire shot upward from a tower, which Napoleon compared to Mechlin lace, and Charles V. declared should be preserved in a case. The long drawn aisles and lofty arches seemed almost the work of demi-gods. Under its lofty roof, borne up by Cyclopean columns, hung round with escutcheons and banners, slept mailed warriors in tombs of marble, while the boom of the organ, the chant of priest, and the whispered prayers of numberless worshipers, kept eddying continually round their beds of deep and never ending repose.

At the foot of the tower was seen the epitaph of the celebrated Quentin Matsys, commonly known as the blacksmith of Antwerp. Born in Antwerp, thirty-two years before the discovery of America, he abandoned the anvil and hammer to become a suitor for the hand of Floris' daugh. r, who was to wed only an artist like her father. To place himself on a level with his rival the blacksmith painted in secret day and night. After intense labor, Quentin produced a picture which so pleased the father that he instantly consented to their union. Matsys became a great painter, while an inscription under his portrait describes him as one transformed by love from Vulcan into Apelles.

In the year 1559, Pope Paul elevated the church of Notre Dame into a Cathedral, fixing there the seat of the bishop of Brabant. At this time the whole soil of the Low Countries was volcanic. The protestant movement had won sufficient strength to oppose with violence the demands of the Church of Rome. In 1556 the magistrates and burghers of Antwerp found thundering at their gates a band of men, armed with ropes, staves, hammers, and ladders, who had marched with singular energy and unopposed progress through the country, tearing down crucifixes, destroying images of saints and virgins, and sweeping churches and cathedrals clean of consecrated symbols. But it needed not that these men enter the city, the same spirit was rampant there.

On the fete day of the Assumption of the Virgin, while her image

in solemn procession was carried upon men's shoulders through the streets, some of the lower classes laughed, then jeered, and hissed, and mocked with mimic salutations the effigy of the "Mother of God."

The image of the virgin, when returned to the Cathedral, was placed for safety behind the iron railing of the choir. The next day the populace upon entering the church greeted her with ribald speeches, and called upon her to cry, "Long live the beggars!" A mischievous lad ascended the pulpit and began caricaturing a certain monk. He was soon hustled out, but not without much bad feeling. The following morning the people entered the church to renew their wrangle. The quarrel grew fierce, missiles were thrown, and finally in frantic rage the famous image was torn down and broken to powder. The work of destruction now set in. All night it raged, and when the morning dawned the pictures were torn out, the images broken down, the carved work beaten into atoms; the chapels, seventy in number were demolished, and every ornament of silver or of gold pillaged or destroyed. The interior of the Cathedral was a wreck. Thus in a night perished riches of incalculable value.

Again, in 1794, the rapacity of the French Republicans subjected the Cathedral to a second pillage. After destroying what they liked the more valuable things were sold by auction. The finest pictures were carried to Paris, but on the fall of the empire they were restored.

By a reference to the plate which we present, an idea may be obtained of the beautiful interior of Notre Dame, and the multitude of massive pillars, one hundred and twenty-five in number, by which the nave and aisles are supported. From the pavement to the nave vaulting, is one hundred and thirty feet, while the magnificent length of five hundred feet reduces its great height to beautiful and harmonious proportions.

Above the portal as one enters the church is a bronze figure of Christ cast from the remains of a statue of the Duke of Alva, which the people dragged through the streets by a rope around his neck, as a mark of their hatred of the bloody oppressor.

It is one of the most successful efforts of John Goethals. The



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*Antwerp Cathedral. Choir.*

porch of black marble gives a fine relief to the statues representing the apostles Saint Peter and Saint Paul.

As no choir screen exists, an uninterrupted view is obtained through the choir to the high altar, above which is the world-renowned "Assumption" by Rubens, said to have been painted in sixteen days.

In the act of ascending upon clouds arrayed in light, the face of the Virgin appears radiant with the beatific vision which opens before her; while a host of angels, supporting her robe and mantle, which seems to be agitated by a gentle breeze, are watching the act of coronation by two seraphic figures rising with the chaplet in their hands. Below are seen the apostles, and three women around the deserted tomb of Christ. The composition, grouping, and attitude are in the artist's happiest vein. For this painting Rubens received one hundred florins per day.

This work by the great painter is inferior to his far-famed masterpiece, the "Descent from the Cross," which is the chief ornament of the south transept. This is no doubt the most magnificent of Rubens' paintings. The composition is masterly and judicious, the figures are less ponderous than in other works, the coloring rich and harmonious, while a high degree of sentiment and natural expression exhibit Rubens' wonderful genius in the most favorable light.

In speaking of this picture Sir Joshua Reynolds says: "The figure of Christ is one of the finest figures ever invented. The hanging of the head on the shoulder, and the falling of the body on one side, give such an appearance of the heaviness of death that nothing can excel it." It is certain that in posing the figures of the three Marys, Rubens has added more grace than he usually bestows on female figures, the one upon whose shoulder the foot of the Saviour seems to rest is peculiarly beautiful. Her sweet, resigned and heavenly expression seems to be caught by those around her. "It indeed stands out like a miracle of the art."

The introduction of the white sheet, from which the great mass

of light proceeds, was a bold attempt which few but Rubens would have ventured on.

In the north transept is the "Elevation of the Cross," which, while inferior to the "Descent," is a painting of remarkable power even for this great master. The figures are easy, the attitudes natural, while intense activity pervades the composition, which is, however, somewhat detrimental to the sentiment.

It is a work of vast labor and varied composition, unsatisfactory to the critical judgment in some measure, but grand and magnificent. Sir Joshua Reynolds observes that the subject gave the artist's various abilities full scope, and that "it is certainly one of his best and most animated compositions." Much comment has been excited by the invention of the artist in throwing the cross obliquely from one corner of the picture to the other, something after the manner of Tintoretto, thus giving a new and uncommon air to the subject.

In our plate of the choir the rich carvings of the stalls may be studied, together with the exquisitely carved Gothic Episcopal thrones in the form of tabernacles. These are carved in wood, presenting on the south side, scenes from the life of the Virgin, while those on the north side present scenes from the life of our Saviour. Numerous small statues, admirably designed and beautifully executed, compose the details of these choirs.

Our fifth plate presents one of the unique and interesting features of Antwerp Cathedral, in its quaint, seventeenth century pulpit, with trees, shrubs, and birds, carved in wood. This massive structure is the work of Van der Voort, occupying him closely through many years. It is about forty feet in height, and large in proportion.

There are many chapels in Notre Dame, containing altars and shrines more or less popular among the people, or interesting to the visitor.

The Lady-Chapel contains a reproduction, some claim the original, of the famous image as whose shrine the church was erected. Upon its walls is the much lauded head of Christ, purporting to be by the hand of Leonardo da Vinci, but really by a Flemish artist, of no great



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*The Crucifixion.*



Haskell & Post, Publishers, Boston.

*The Descent.*

*Antwerp Cathedral.*

power. Four reliefs, representing the Annunciation, the Visitation, the Presentation, and the Assumption, are by Quellen.

The Retro-Choir, containing a Resurrection, by Rubens, painted for the tomb of his friend Moretus, is worthy of admiration.

This picture, often called the noblest monument which an artist could raise to the memory of a friend, we should not pass without some notice. It represents the Resurrection, and the subject, like its execution, may be fittingly used to adorn a tomb. In point of composition and color it is admirable, and the effect of terror in the countenances and attitudes of the soldiers partakes of the sublime. Arrayed in splendor, the Saviour is seen breaking open the sepulchre, while the fleeing guards avert their faces or fall upon each other in their flight. The compartments of this fine work are decorated with a Saint John and a Saint Catherine.

There are also in the vicinity of this work fine specimens of painting by De Vos, Pepyn, and Van Balen. There are also two old and curious paintings by unknown artists, one an Ecce Homo and the other a Matèr Dolorosa.

So closely is the great painter Rubens identified with Antwerp and its superb Cathedral that it seems impossible to refrain from some reference to his personality. There are few masters, who have, by their many estimable qualities, excited the respect and attachment of those around them, more than the prince-painter of Antwerp. He is said to have been the least envied or maligned of any of his contemporaries, and that because he never cringed to the great, nor in the zenith of his good fortune treated his equals or inferiors without respect.

Rubens evinced the same equanimity during his travels or residence in foreign lands, manifesting a liberal disposition and conciliatory manners. His noble qualities of manhood raised him to the high opinion and the confidence of the princes at whose courts he appeared, and led to his being selected for special envoy in matters of utmost delicacy and importance. The States-General of the Low Countries, Spain, England, and France, consulted and honored him, who, by his

engaging qualities, was successful in bringing to a happy termination many secret and open quarrels, and adjusting many difficult treaties.

Rubens was twice married, and the portraits of Isabella Brand and Helen Fourmont, with those of his children, form the happiest and most frequent subjects of the artist's compositions. It was with profound pleasure that Rubens saw his eldest son chosen as secretary to the Privy Council of his native city. He died on the thirtieth of May, 1640, at the age of sixty-four, and found sepulchre in Rubens' chapel in the church of Saint Jacques, where he now sleeps with members of his family around him. The altar piece of this chapel represents the Holy Child sitting in the lap of the Virgin, worshiped by Saint Bonaventura. Behind the madonna is Saint Jerome, on the other side Saint George and three women.

Tradition relates that these are all family portraits. Saint Bonaventura, the grandfather; Saint Jerome, the father; Saint George the artist himself. The child bears his daughter's face when an infant, the three holy women are, his wives and a Mademoiselle Lunden, whose portrait in the national gallery at London, is famous under the name of the "Chapeau de paille."

Before leaving these solemn precincts, sacred to religion and art, one should pause for a moment in the presence of a painting by Francken, entitled "The Doctors Disputing in the Temple." The forms and faces of Luther, Calvin, Erasmus, and other celebrated men of the Reformation are here represented on the canvas, preserving of them the most interesting and valuable portraits which we possess. The beautiful character of the heads drew from Reynolds the strongest expression of appreciation.

And now to these long-drawn aisles and lofty arches we take our leave, as friend parts with friend. The art and toil represented here, surpass the best that modern times have yet been able to present. The impressive sweep of sublime arches, the grandeur of altars constructed of pure marble, the richly painted windows, touched by the varied tints of a setting sun, drifting through transept, nave, and chancel, leave an impression sublime in itself and not exceeded in the world.



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*Antwerp Cathedral.*

*Pulpit.*



Photogravure, International Art Publishing Co. Bushell & Post, Publishers Boston.

*Cologne Cathedral, West Front*

# COLOGNE CATHEDRAL.

THE largest and most important commercial town in the Rhenish Province of Prussia, was founded by the Ubii, at the time when Agrippa compelled this barbarian tribe to migrate from the right to the left bank of the Rhine. The mother of Nero, Agrippina, founded here a colony of Roman veterans, about fifty-one years after the advent of our Saviour, and the strong walls then built, are, by their fragmentary remains, the sole memorials of ancient Colonia, Claudia Agrippina. From the first of these titles the present name is derived.

In 308, Constantine the Great undertook the construction of a stone bridge across the Rhine, which failed of completion, and was removed by archbishop Bruno, after partial destruction by the Normans.

From the end of the fifth century, Cologne belonged to the kingdom of the Franks. As early as the fourth century a bishop's see had been established here, which Charlemagne raised to an archbishopric, establishing his imperial chaplain Hildebold, as metropolitan of the diocese. Hildebold began the erection of a Cathedral Church upon the spot where the present edifice stands. It was swept away by the invading Normans, but a rare and valuable library, which was presented by this prelate to his ecclesiastical foundation, has been almost miraculously preserved, and forms a connecting link between the ninth and nineteenth centuries.

The first church was completed in 873, by Willibert, who lived to see Hildebold's edifice rebuilt, and then was buried within its walls. The successors of Willibert vied with each other in enhancing the

splendor of the Cathedral by interior decorations, and by the introduction of numerous relics, so necessary to insure the popularity of religious shrines at that day. Cologne Cathedral became noted at this time for the possession of the remains of the Three Kings, or Magi, who journeyed from the east, star led, to the manger of Bethlehem. The Empress Helena, mother of Constantine the Great, brought them from Syria to Constantinople, whence they were taken to Milan, and finally, by Frederick Barbarossa, were presented to archbishop Reinald von Dassele, who carried them to Cologne, where they were deposited in a magnificent golden reliquary of which we shall speak later on.

The early history of this see is one of strife and bloodshed. The archbishops began early to claim high political power, and endeavored to construe the privileges granted by the Emperor into unlimited jurisdiction over the city. From 1056 to 1075, under Anno II., there was continual variance between the prelate and citizens, their quarrels often assuming the form of sanguinary feuds. This state of things continued under Philip von Heinsberg during the thirty years which followed 1167, down nearly to the opening of the fourteenth century. The battle of Worringen, in 1288, practically decided the contest in favor of municipal independence, the archbishops being compelled to transfer their residence to Bonn. They retained the usual ecclesiastical jurisdiction and other rights, and the citizens continued to take the oath of allegiance "so long as they should be maintained in the rights and privileges handed down to them by their forefathers."

In the year 1080, and again in 1149, the sacred edifice narrowly escaped destruction by fire, but one hundred years later, in 1248, in the midst of a great conflagration, it was reduced to ashes.

Archbishop Engelbert had, early in the century, cherished the plan of building a new Cathedral, but as he was assassinated in 1225, his second successor, Conrad von Hochstaden, was, through the great catastrophe, obliged to undertake its erection. This was accomplished partly by the munificent donations of this wealthy prelate and partly by contributions from the Cathedral Chapter and other pious legacies and gifts.

The foundation stone of Conrad's Cathedral, which is the existing structure, was laid on the fourteenth of August, 1248. Master Gerhard von Rile is said to have been the designer of what is now considered "the most magnificent Gothic edifice of the world," Albertus Magnus, to whom the work has often been ascribed, being at the time lecturing on theological subjects at Paris. The hundred years which followed the laying of the foundations saw but little accomplished, the vitality of the archbishops being largely absorbed in wars with their own subjects. Enough of the choir was completed in the first half of the fourteenth century, so that on the twenty-seventh of September, 1322, the solemn consecration of the structure took place, and the relics of the Magi were transferred from the ruins of the old to their sepulchral shrine in the new Cathedral.

Great exertions were now put forth by the archbishop and the chapter, the Pope himself granting special privileges and making valuable gifts, by means of which the erection of the Cathedral was rapidly advanced.

The times and circumstances were not favorable to the development of art. The spirit of the people, especially that of the nobility, had been diverted from every sentiment of the sublime or beautiful, through the clash of steel, the sight of blood, and the pressure of personal interest. The early faith and sacrificing piety of the lower classes were submerged by immorality and stupidity. Even the clergy joined with the laity in filling their pockets from the funds raised by the archbishop for the continuance of work upon the sacred edifice. No doubt there were many who took pride in seeing the work progress, and in the wonderful grandeur of the building; and it is owing to them that the choir was completed and that the work did not fully cease after the death of Conrad. On the twenty-seventh of September, 1322, the choir was, temporarily, solemnly consecrated by archbishop Heinrich. Three years later the northern transept was begun, and after its completion the foundations were laid for the southern transept. The facade of the tower was commenced, and in 1447 was so far completed that the bells could be placed.

The nave toward the west had been slowly growing through the years from 1325 to 1388, when it was sufficiently advanced to be temporarily furnished with altars and fitted for service. On the seventh of January of this year, at the inauguration of a new university, holy mass was read in the new Cathedral.

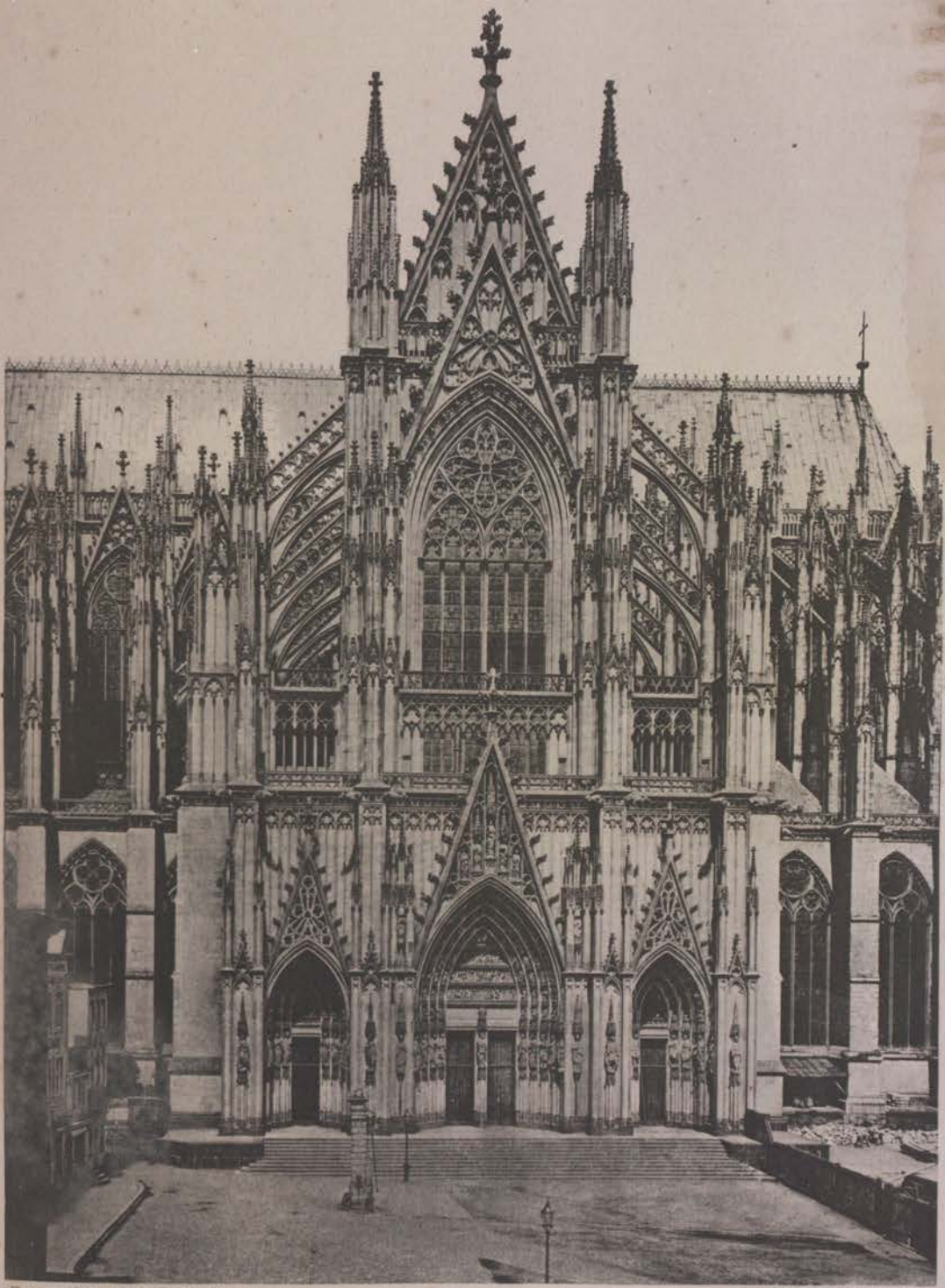
The spirit of enthusiasm on the part of those interested in completing the building seems to have subsided, and by the end of the fifteenth century hope of seeing it completed according to the original plan was abandoned. These slow moving centuries were characterized by great changes in taste and judgment, as well as in the aims of architecture and of art. What had once been considered correct and beautiful, "now was thought false and impractical, and none would then contribute to a work in which those despised ideas of the middle ages should find their boldest and most sublime expression."

The progress of the building was not only suspended, but many of its beauties were destroyed, by the addition of others, corresponding to the inferior taste and degraded style of the period. Of these decorations the present high altar is a notable example.

The uncompleted structure became more and more dilapidated through insufficiency of funds to execute repairs.

In 1796, the soldiers of the French Republic entered the city and converted the Cathedral into a magazine for hay and army stores. The lead was stripped from the roof for making bullets, many valuable antiquities were ruthlessly destroyed, and bronze tombs of the archbishops were melted down for gun metal. Later, prisoners of war were held in the church, who burned benches, pulpits, and all other accessible wooden objects, and it was only through the greatest exertions of the citizens that the whole mass was saved from destruction. It is said that a French bishop urged Napoleon to annihilate the entire structure.

A brighter day dawned, not alone for this splendid temple, but also for Germany. A love for art and science returned, and those who had the interests of the Cathedral at heart easily secured funds and assistance from both high and low. An eminent citizen named Sulpice



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*Cologne Cathedral, South.*

Boisserée persuaded the Chapter to undertake urgent repairs. A timely visit of Frederick William III., king of Prussia, accompanied by the Crown Prince, afterward William IV., under whose patronage the eminent architect Schinkel made a careful examination of the entire edifice, resulted in the royal order for its restoration. The work of renovation began in 1823, under the superintendence of Ahlert, whose taste and judgment were inadequate to the grandeur of his undertaking. Much of the former beauty and artistic execution were lost under his direction. At Ahlert's death, which occurred in 1833, the talented Zwirner, a thorough master of the Gothic style, succeeded to the work. To the energy, taste, and enthusiasm of Zwirner is due the impetus and the munificence which resulted in a finished structure. He induced Frederick William IV. to contribute bountifully from his private purse, and to grant charters to auxiliary societies, whose beneficence provided ample means to carry out his daring project of completing the Cathedral according to the original plan.

On the fourth of September, 1842, the foundation stone of the new portion of the building was solemnly laid by the coadjutor-archbishop, John von Geissel, in the presence of their majesties, the King and Queen, and many princes, bishops, and noblemen of the realm. King Frederick addressed the great assembly in the following words: "Here where this stone is being laid, guarded and arched by mighty towers, the finest portals in the world shall arise. Germany is erecting them, and may they, by the grace of God, be the portals through which Germany shall enter upon a new, grand, and golden time. The spirit which builds these gates is the same which nine and twenty years ago broke our fetters; that prevented our country from being disgraced, and this river's bank from becoming foreign soil. And may this grand work proclaim to yet unborn generations, a Germany, which, owing to the unity of its princes and people, is great and powerful, and bloodlessly compels peace among the nations of the world."

Never in the history of the Cathedral was the progress of building so marked, and the work so enthusiastically engaged in. Ceaselessly the untiring Zwirner toiled until his death in 1854, when a worthy

successor was found in Richard Voigtel. The walls were rapidly raised, the interior gallery of the nave finished, the towers carried upwards, the iron roof of the nave with its leaden covering completed, and the centre tower extended to a height of three hundred and forty feet. The flying buttresses were sprung lightly into their places, the north and south sides, with their wealth of ornament, were completed, and in 1863, the grand edifice, with the exception of the western towers, was pronounced finished.

Accordingly on the fifteenth day of October, on the birthday of King Frederick William IV., the Cathedral was with great pomp consecrated to divine service. The same deep interest manifested by his late brother, characterized King William I., who, in 1863, granted permission for a public lottery, by which means the building committee were able to secure funds to complete the towers. On the fourth of September, 1867, the crown prince laid the coping-stone over the tympanum, in the principal entrance of the west facade, and on the fifteenth of October, 1880, surrounded by the whole royal family, and most of the sovereign princes of Germany, the nobility and officers of the nation, Emperor William I. laid the last stone of this grand and noble work, thus completing the sublimest monument of pure Gothic art, and architectural skill, of the German nation perhaps of the world. So through six hundred and thirty-two years, slowly this sacred pile grew into unity, proclaiming to all the world the industry, art, and grandeur of united Germany.

The exterior of Cologne Cathedral presents to the beholder a design purer and more perfect than exists elsewhere, and a work of art in some respects bolder and more daring than has ever been executed. In spite of its great bulk, the multitude of ornaments, small turrets, galleries, and decorations, give it a character so light and airy as to rob it of all sense of weight. It gives the impression of serenity; mighty but not massive; of magnificence without gloom.

The facade has been completed in accordance with the original thirteenth century design which is still extant. The two mighty towers, the principal portal between them, and the vast middle window, are a



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*Cologne Cathedral. Choir East.*

superb example of strictly consistent Gothic workmanship. The towers are four stories, of which the three lower are square in form, while the fourth are octagonal, crowned with elegant open spires. The principal portal has two entrances, is ninety-three feet in height, and eighteen feet in width, the central window being forty-eight feet high and twenty feet wide. It is with pleasure that we present a striking and interesting picture of these beautiful towers.

Like most churches built in the middle ages, the Cathedral is a cruciform structure, composed of a nave, flanked by double aisles, and a transept with single aisles. The two outer aisles do not extend the whole length, but terminate at the choir, where they receive their continuation by numerous chapels. The irregularity of the exterior is enlivened by a profusion of flying buttresses, turrets, gargoyles, cornices, and foliage: the total length being four hundred and forty-four feet, the breadth is two hundred and one. The length of the transept is two hundred and eighty-two feet, the walls towering to a height of one hundred and fifty feet. The roof rises two hundred and one feet from the pavement, the central tower three hundred and fifty-seven feet, while the western towers reach the loftiest height of similar structures in Europe, measuring five hundred and thirteen feet above the ground. Above the middle entrance, five figures in life size represent Christ and the four evangelists, a beautiful bass-relief on the tympanum representing the Passion, from designs by Schwanthaler. In the canopy of the centre window is a figure of the Lamb of God with the book of life.

Upon entering the Cathedral, the sight is bewildering. The astonisned eye gradually appreciates the majestic ensemble of towering pillars and spanning arches, rich moldings and vaulted roof, being able only after a long time to examine the individual beauties of the vast interior. The vaulting, which springs lightly from side to side, one hundred and forty-five feet above the head, is upborne by fifty-six pillars, which mark a nave forty-eight feet in width, and aisles on either side, twenty-two and a half feet and twenty-seven feet respectively. The plate which we present gives a correct idea of the architectural grandeur of the interior.

Upon the pillars are seen statues, of which, at its completion, the church will contain seven hundred and twenty-six, representing scriptural worthies and the principal saints of the church. In the nave there are already placed, Thomas Aquinas, Anno, Ludgerus, Boniface, Suitbertus, Martin of Tours, Helena, Gereon, Maternus, Ursula, Luke, John, Mark and Matthew, Augustine, Ambrose and Gregory.

Through the beautiful west window, drift the colored rays of the setting sun upon the people who gather at the vesper bell to remember in their prayers the Crown Prince and Princess, who placed the magnificent oriflamme where its tender light should bless their subjects with its tender caress.

The fine stained glass windows in the north aisle were executed in the first decade of the sixteenth century, and represent archbishops, saints, and armorial bearings, being fine specimens of the workmanship of this period. In the south aisle are beautiful modern windows, presented by Louis I. of Bavaria, in 1848, which almost convince one that what has been termed a lost art has regained much of its former glory. The modern windows of the south portal, presented by Emperor William, were executed in Berlin. Those of the north portal, commemorating the elevation of archbishop von Geissel to the rank of cardinal, are of Cologne workmanship.

The choir is separated from the nave by an iron screen, but is to be replaced by a lofty rood loft. Here is the beautiful tomb of Anton Keyfeld. Consoles projecting from the fourteen pillars of the High Choir bear statues of Christ, Mary, and the twelve apostles. The nine frescoes in the arches of the choir are worthy of note as representing in ecclesiastical symbolic style, angel choirs colored in accordance with their various stages of development. A notable and peculiar feature is the tapestry covering the walls behind the choir stalls, representing the sacraments and the Nicene creed. They were hand wrought by ladies of Cologne. The double row of choir stalls are fifteenth century work, beautifully designed and executed, although, as will be seen by reference to our plate, of a style quite different from that which we have met in English Cathedrals. They are humorous



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*Cologne Cathedral, Nave.*

and satirical representations of events occurring in the time of the artist, while at the foot ends, the decorations are quaint animal figures.

Beneath the black and white mosaics of the floor rest the ashes of archbishop Ferdinand Augustus, and of cardinal Johannes von Geissel. The windows show portraits of kings, and under baldacchinos their coats of arms.

The High Altar received its present form after numerous reconstructions. It was originally a plain black marble base, with white marble slab, at the corners of which arose four columns as pedestals for angels bearing candles. In the latter part of the eighteenth century, after repeated changes, the present altar resting upon Corinthian columns, with bronze projections, was designed and executed. Four massive candlesticks, each above six feet in height, took the place of the four angels which once occupied the corners. Two side altars were consecrated to Saint Petroclus and Saint Anthony, respectively.

By a pillar at the entrance to the south transept is a statue of Saint Christopher, about ten feet in height, which dates from the sixteenth century. a copy of which we present in our composition plate.

Many beautiful chapels surround the choir, the most important of which is the chapel of the Magi or wise men. Here beneath a marble monument erected in the seventeenth century by archbishop Maximilian von Bavaria, rest the relics of the Magi. The tomb is in rococo style, the front showing in alto-relievo the adoration of the Magi; on the reverse, the transferring of the relics to the Cathedral is represented. Above the front corners, the knights represent Saints Felix and Nabor, while above them, two female figures hold the coat of arms of the founder, and of the Cologne archbishopric. The small altar was the gift of James von Croy, who acted as arbiter between the city of Cologne and archbishop Hermann von Hessen, for which service he received two heavy silver ewers, three hundred florins, a horse, and a quantity of wine. He died as prince bishop of Chambrey. The windows are supposed to be the oldest in the Cathedral.

In Saint Agnes Chapel is found the sarcophagus of Saint Irmegard, who, on a pilgrimage to Rome, carried some earth from the burial

ground of Saint Ursula and her companions, for which the Pope presented her with the relics of Pope Sylvester, which she in turn gave to the Cathedral at Cologne.

One of the most remarkable acquisitions in the Cathedral are the bones of Saint Ursula, and eleven thousand virgins who made a pilgrimage to Rome. These remains are built into the walls, gracefully adorn chapels, laid under the pavement, or crowded into coffins; everywhere they are present; while their polished skulls standing in rows, like jars upon shelves, seem to nod their silent greeting.

In this chapel is preserved the greatest art treasure in Cologne—"the famous Dombild," the adoration of the Magi. The centre piece shows the "Three Kings" offering presents to the infant Jesus, their followers constituting the background of the picture. On the wings are Saint Ursula with her companions, and Saint Gereon with his warriors. On the outside of the wings is the Annunciation of the Virgin. The painter of this famous picture is not certainly known, it having been attributed to a number of artists, among them Stephen Lochner. But in a memorandum kept by Albert Durer, when in Cologne in 1520-21, there is the following entry: "I have paid two weisspfennings for the inspection of a picture made by master Steffan of Cologne"; this picture being the subject of his memoranda.

The painting was intended for the town hall, but somehow found a place in an obscure corner until 1806, when, after being cleaned, it was hung in the Cathedral for the sake of a better light. When again the authorities demanded it for the new museum, the Cathedral Chapter declined to part with it.

Saint Mary's Chapel contains the tomb of archbishop Reinald von Dassele, who, in 1164, brought the relics of the Magi to Cologne. This prelate died of the plague in Italy, under the ban of the Pope, in 1167, and his remains were brought to Cologne at a later period. A beautiful monument was erected to his memory by the citizens of the town. Pope Alexander demanded its removal, to which demand the archbishop replied that a papal ambassador should be sent to undertake its removal. The monument remained. A brass monument

adorned the tomb of Reinald in the new Cathedral, but it was subsequently sold for metal. Other monuments in this chapel are those of Count von Arnsberg, archbishop Sarweden, while many burial places are marked by mural tablets alone.

The chapel formerly held a marble altar with the Madonna of Milan; the figure which now stands on a pillar next the altar. The new Gothic altar was made in 1856, from designs left by Zwirner. The picture representing the Assumption of the Virgin, painted by Overbeck, was presented by the Art Union of Dusseldorf. Behind this picture is another representing the death of the Holy Virgin. By reference to our composition plate this beautiful altar and Assumption may be enjoyed.

No one should visit Cologne Cathedral and fail to examine the masterly carvings of the cupboards of the vestry. The ambry on the west side is one of the most perfect specimens of sculpture in Germany.

Previous to the visit of the French in the last century the treasury chamber of the Cathedral contained relics of immense value, which, having been transported to Weddinghausen-Abbey for safety, lost their value in the minds of the Chapter which consented to their sale.

Among other things disposed of was a large silver shrine with three spires, said to have been presented to the Cathedral by a Grecian Empress; a silver vessel containing the arm of Saint Sebastian; a richly adorned golden cross, containing a piece of the true cross; a miracle-working image of the Holy Virgin, which had been brought with the remains of the Magi, by Reinald.

The shrine of the Magi still remains, and is one of the most elaborate specimens of goldsmith's work in existence. It was wrought in the latter part of the twelfth century, and in form is a perfect model of a Roman basilica. The centre compartment is higher than the sides, but the proportions have been marred by repairing, done in the nineteenth century.

The design consists of two parts, an upper and a lower. The

principal facade is divided into three parts. In the centre is the Virgin, with the Child Jesus: to the left the three wise men from the East and the Emperor Otto IV. To the right is the Baptism of Jesus. Over this is a movable lid, richly studded with precious stones, which on being removed exposes to view the skulls of the three Magi; above these are three crowns.

The Redeemer is represented as seated on a throne in the upper part, surrounded by angels and the archangels Gabriel and Raphael. The panel on one side contains in six niches figures of the prophets, Moses, Jonas, Daniel, David, Obadiah, and Amos. On the other side the prophets, Ezekiel, Jeremiah, Nahum, Solomon, Joel, and Aaron are found. A beautiful portrait of archbishop Reinald is one of the most interesting faces presented. The roofing is tastefully adorned with stars and constellations. During the night of October 18th, 1820, the shrine was robbed of part of its treasures, but the jewels now adorning it are of immense value.

The bones of the "Three Kings" made the fortune of the Cathedral, and their possession brought a flood of wealth. The old Feudal Lords broke lightly any oath sworn by anything on earth or in heaven, but an oath sworn by the "Three Kings" they dared not disregard.

Another shrine of solid silver is an attractive and curious piece of workmanship. It weighs one hundred and forty-nine pounds, and is most cunningly wrought.

A large gold monstrance, weighing about twenty-nine pounds, was a gift from archbishop Maximilian. The diadem, supported on four columns, richly studded with precious stones, was the gift of Count von Fürstenberg. A crucifix in silver gilt of the fourteenth century, represents our Saviour on the cross. Saint Mary and Saint John appear in bas-relief. The ivory knob from the staff used by Saint Peter, a ceremonial sword, two rings of the chain by which Saint Peter was fettered are among the most interesting of this famous collection.

Returning through the church we bid the beautiful edifice farewell, upon the stone, beneath which rests the heart of Maria de' Medici, her body having been buried at St. Denis, near Paris.



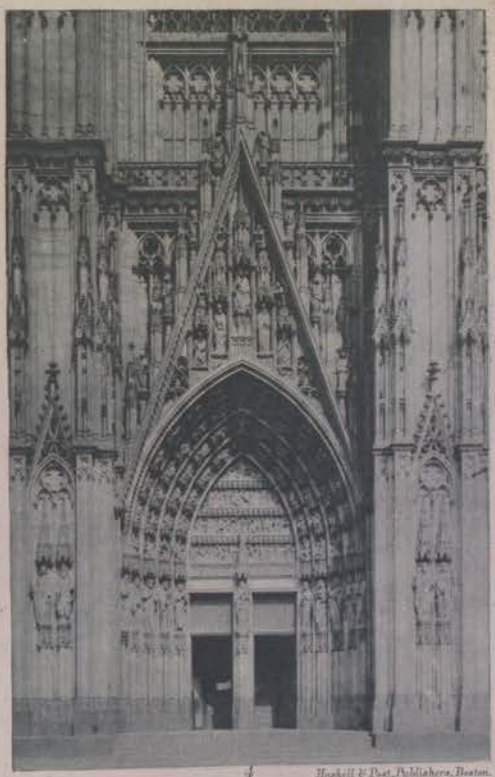
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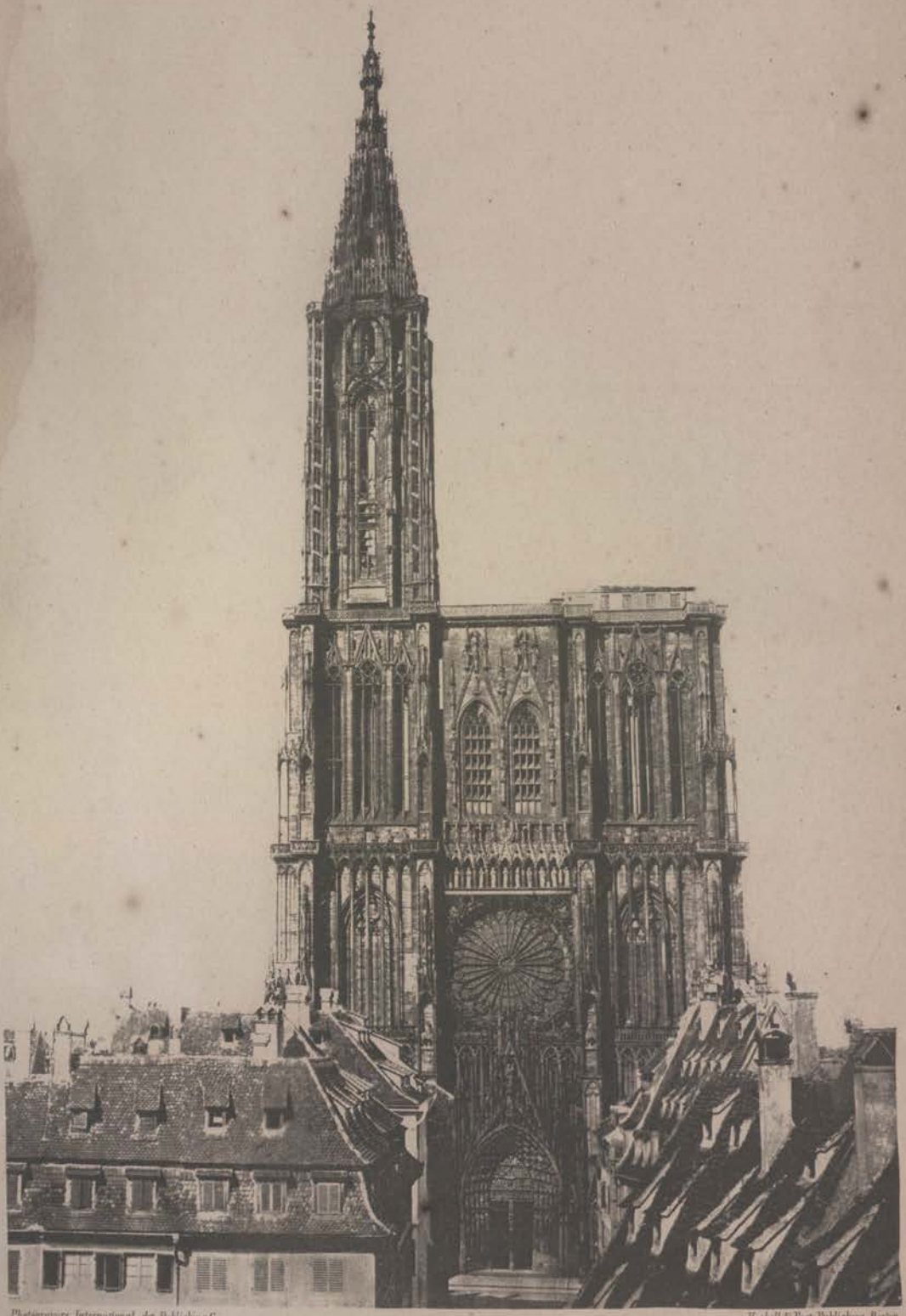
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*Cologne Cathedral.*

*1. St. Cristopher. 2. Altar Piece. 3. Main Portal. 4. Side Portal.*



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*Strasburg Cathedral, West Front.*

# STRASBURG CATHEDRAL.

AMONG the many monuments which the religious art of the middle ages has left as a contribution to the world's greatness, the Cathedral of Strasburg, or the church of Notre Dame, will ever excite the admiration of men, and awaken spiritual fervor in pious hearts.

By its vast dimensions, richness of ornaments, and the multitude of figures which adorn its exterior; by the majesty of its nave, the grace and boldness of its fairy-like spires towering toward heaven, this house of God "proclaims afar its destination, and leaves a deep and imperishable impression on the soul of any one who gazes long upon it." It presents models of every epoch of Christian architecture, becoming to the artist a subject of serious study; to the citizen a venerable monument, recalling the great events in the city's history, while to the devotee it is the shrine of eternal hope, the grandly arching portal to future happiness.

Old traditions linger around the holy place, of a time when the spot upon which the church now stands was the summit of a hill, covered by a sacred wood; in its midst the Druidical dolmen; where rude Celts, the first inhabitants of the country, offered human sacrifices to their god of battles.

The slow centuries pass. The Roman eagles have flown from the Tiber northward to the Rhine. The rude hut of the barbarian has disappeared, and a fortified city has arisen as a "gate-way of nations." The old name, Argentorat, still remains, which indicates a town where the river is to be crossed. Here in the middle of the Roman camp, a temple dedicated to Hercules and Mars, has succeeded the Druidical oaks and primitive dolmen.

There is nothing unlikely in these traditions, for but a few centuries ago the ravines around the sacred hill were filled, and the spot whereon the Cathedral stands is the highest in the vicinity, and admirably adapted to religious use.

Add to tradition the fact that Pagan statues, a Hercules in brass, and another in stone, were found upon the spot during excavations, and the evidence is presumptive that since prehistoric days the fires of devotion have not gone out upon this soil. Even so late as 1525, a brass statue of Hercules was found among the statues of saints and martyrs which decorated this Cathedral, and a stone Hercules found while digging for the foundation, once an object of Pagan adoration, still occupies a niche of the northward tower of this Christian temple. A small figure of Mars, taken also from the Cathedral, was long preserved in the town library. But this appears to be modern.

Regarding the first erection of a Christian church, history is destitute of authentic facts. Tradition and ancient chronicles indicate that about the middle of the fourth century Saint Amand built a church on the ruins of a Roman temple, but this first bishop of Strasburg seems to be at best a shadowy form. The early years of the fifth century are notable for invasion, terror, and devastation, as the barbarian hordes overrun Gaul, and the Germans crossed the Rhine to plunder the Roman city, by the river ford.

Nobody knows what tribes immediately settled amidst these ruins, or whether the desolate places served as temporary abodes of the hordes which successively swept over the land.

After the conquest by the Franks, about 510, Clovis built a church where had successively stood the Druid's altar, the Roman temple, and where the Cathedral now stands. Rude and barbarous as were the people, such was the architecture and taste displayed in their church. But it was their temple, and in it they were free to worship God. Built of wood, and supported by earth walls or embankments, its principal nave extended east and west, flanked by two aisles. Its western end faced a yard which served as a passage to the priest's house.

From its peculiar situation, Strasburg soon become an important

military post and trading town, a fact of which the Merovingian Kings were quick to take advantage, using every instrumentality for the increase of its population and its wealth.

Great favors were granted to the church which Clovis had founded, enabling the citizens to embellish and enlarge the edifice.

In 675, Dagobert II. granted to bishop Arbogast the town of Ruffach, with the castle of Irenburg, and other vast domains, which he freed from tax and royal jurisdiction. Count Rudhart, in 748, made over to the church at Strasburg the city of Ettenheim, with several neighboring villages on the right bank of the Rhine. Additional advantages accrued under Charlemagne, who exempted from tolls and taxation, in their journeys throughout the empire, all traders who were subjects of the bishop. In 826, the abbot, Ermold the Black, living in exile at Strasburg, speaks with enthusiasm of "the beautiful temple of the Virgin," and of the altars which decorated it. This ardent ecclesiastic, with more piety than judgment, recast all the metal antique statues he could find into sacred vases, the bronze Hercules, to which we have referred, alone escaping the pursuit of his pious zeal. After finding a home for centuries in the Cathedral, this statue was sold and is now at Issy, near Paris.

In 873, fire, the fearful nemesis of this church, destroyed a large part of the edifice and all its valuable archives. Important repairs became necessary, and a royal confirmation of all the possessions of the church enabled the bishop to levy taxes to secure the required amount.

One hundred and thirty years later, Strasburg and its bishop, Wernher, having declared in favor of Henry of Bavaria, the city was ravaged, the Cathedral plundered and profaned by Hermann, duke of Swabia, who was striving for the imperial crown. Being defeated, Hermann was compelled to repair the damage he had occasioned, by placing at the bishop's disposal the income of Saint Stephen's abbey, of which he was a patron. Increasing this income by means of taxes and indulgences, Wernher was preparing to restore his church, when a thunderbolt accomplished its destruction.

This event occurred in 1007. Immediate preparations were made for rebuilding the church on a much grander scale, and after a style of architecture fast becoming popular in Cathedral building nations. The revenues of the bishopric, augmented by large sums of money donated by the head of the empire, with contributions from the clergy of Alsace, afforded Wernher the necessary resources for the execution of his plan. Designs were examined and discussed in the presence of master architects, and builders, who had been brought from other countries, and finally the great work was begun. So high ran the enthusiasm, that the peasants and bondmen of the country brought stones from the fine quarries in the Kronthal. Every style of vehicle was adopted and pressed into service, and tithes were exacted from all persons met in traveling or visiting the country.

In the midst of these labors, the emperor, Henry II., visited Strasburg, where he was so impressed by the dignified and austere deportment of the clergy of the high chapter, the tranquility prevailing under the roof of the Episcopal buildings, that he, for the moment, seriously resolved to resign his crown and seek admittance among the canons of the Cathedral. With consummate tact the bishop acceded to the monarch's request, but he immediately prescribed to Henry the resumption of imperial authority which Providence had bestowed upon him, and the emperor went forth the subordinate of the brilliant prelate.

In 1015, sufficient material had been collected for the work of construction to begin. After digging to the depth of thirty feet, long piles were driven into the earth, the space between them being filled with clay and lime, with fragments of brick and coal, making a solid base on which to lay the foundation stones. Tradition informs us that as many as two hundred thousand men joyfully performed this work—thanks to the religious enthusiasm of the age—for the salvation of their souls. Of course the work advanced with surprising rapidity.

In the year 1027, bishop Wernher set out for Constantinople, and never returned to his native land. From this time the records of the structure are imperfect, and its progress uncertain. In 1028, the walls



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*Strasburg Cathedral. North.*

were carried up to the roof, and at a later period the roof was placed, the whole terminating in a tower. The style of this structure was Byzantine, but repairs which early became necessary followed the Gothic style, then becoming popular. Successive fires, in 1140, 1150, and 1176, materially injured the edifice, while continual wars, together with the tumult and commotion of the times, prevented the bishops from undertaking essential repairs. This structure soon became a mass of ruins and was entirely removed.

Conrad of Lichtenburg undertook the construction of a new Cathedral, and after publishing indulgences all over the country, for which large sums of money were received, the bishop applied to the clergy of his own diocese, who agreed to give up one-fourth part of their revenues during four years. Conrad entrusted the building to Master Erwin of Steinbach, who, according to some ancient documents, was a native of Mayence. This great architect began by rebuilding the nave, completing the roof in 1275. Following this, the facade was commenced, from a plan so bold and sublime that the "conception of it alone places Erwin forever at the head of architects of the middle ages."

In 1276, excavations for the foundations of the northern tower were undertaken. "To consecrate the spot the bishop walked solemnly around it, then took a trowel in his hand and thrust it into the ground as a sign for beginning the work."

Two workmen, seized with a desire to use the same trowel which the bishop's hands had consecrated, engaged in a quarrel, in which one was slain. This murder was considered so bad an omen that all work was suspended for nine days, when it was renewed, the place having been purified by solemn and imposing ceremonies.

On Saint Urban's day, the following year, Conrad laid the first stone of the tower. Slowly the beautiful design took shape, the devout bishop in the joy of his heart often comparing it to the flowers of May which bloom in the sun. In the midst of his wars and turbulent ministries Conrad entertained the most devoted affection for his Cathedral, neglecting nothing that could urge on the progress of the work.

In 1299, his restless heart beat its last, in a battle near Friburg, and received in the Cathedral a sepulchre worthy of its devotion and ambition. His monument is seen still in the Saint John's Chapel.

A new enemy, in the form of earthquakes, assailed its walls, repeating the attack in 1279, 1289, and 1291, by which great damage was done to the stone-work, and especially to the columns. Fire also attacked it, consuming the wood-work of the interior.

In 1302, a bloody conflict between citizens of the town took place in the chancel of the church, which made purification and a new consecration necessary.

Conrad was succeeded in the bishopric by his brother, Frederic, who showed no less ardor for completing the Cathedral. He accordingly invited the curates throughout Alsace to exhort their faithful parishioners to contributions to this end. Again the people arose in behalf of their glorious structure. Those who had horses and carts conveyed the stones and timbers which the strong hands of the less favored peasants hewed from the forests and cut from the quarries. The magistrate of the city granted free passes to all who would bring stone or wood for the building, or wheat and wine for the workmen.

On the fourteenth day of January, 1318, Erwin of Steinbach laid down his work, after forty-three years of incessant toil, and found rest within the shadow of the sacred pile. To the direction of the work, Erwin's son, John, succeeded, and carried it on until his death, in 1339.

During a great part of the fourteenth century, Strasburg was nearly desolated by civil feuds and public calamities. A revolution, in 1332, changed the form of government; the black plague swept away thousands, and the terrors of its ravages were heightened by disastrous insurrections of the frightened people. Then followed the fierce contest of bishop Berthold with his chapter, and later with the emperor, making work upon the Cathedral extremely slow and uncertain. In 1368 the building was struck by lightning, and in 1384 the interior, except the chancel, was destroyed by fire.

Erwin of Steinbach superintended the construction of the facade and towers so far as the second story, including the magnificent rose

window, the designer contemplating each tower, terminated by a free spire with a low central steeple above the window.

The harmonious proportions of Erwin's plan was not observed by subsequent architects, who carried the octagon to a considerable height on each tower, and surmounted the northern with a high Gothic cupola, from which a spire was shot upward to a great height. The octagons were then connected by a clumsy central building, making a three-storied facade of a peculiar but imposing character. The southern tower was terminated permanently at the octagon. The facade, including the towers, reached its completion in 1439, when John Hultz of Cologne, laid the last stone on midsummer's day, in the presence of a vast multitude, just one hundred and sixty-two years after Conrad of Lichtenburg had placed the first stone in the foundation.

The top of the spire was formerly crowned by a cross bearing a statue of the Virgin Mary. This was supplanted, in 1488, by an eight-cornered knob with paten and key.

During the Reformation the Cathedral passed into the hands of Protestants, who caused several chapels to be closed and the removal of a few altars, but no material change was made. To their credit they guarded carefully against wanton destruction of anything, and even made important and judicious repairs. Five times in a century was the Cathedral visited by fire from heaven, a bolt, in 1654, wrecking the spire, which was then rebuilt in its present beautiful proportions. In 1681, the edifice was restored to the Catholics, whose repairs were in such a wretched style that an earthquake, and later a thunderbolt, were sent to punish those who were spoiling this wonderful monument.

The masterpieces of carving which had adorned the choir were replaced by wooden wainscots, painted and gilt. Galleries were built for an orchestra, and the richly carved lobby was entirely removed. The earthquake and lightning converted the exterior into a fitting covering for the wretched interior. The lead on the roof was melted, and the destruction of the cupola which crowned the dome, caused the whole to fall in. The cupola was never rebuilt, but the roof was made more secure than ever before by a covering of copper.

Further disasters awaited this venerable and imposing edifice. In 1793, the "sans culottes," in their fury of leveling, caused two hundred and thirty-four images of saints and kings to be taken from their niches, of which but few were saved from destruction. The spire aroused the jealousy of the crazy Jacobin, Teterel, who proposed to pull it down because its height, extending beyond that of the neighboring houses, condemned the principles of equality. He was at last satisfied by the placing of a huge cap of tin, painted red, upon the top of the Cathedral.

The year of 1870, so full of important events to Strasburg, was also fatal to the Cathedral. For seven weeks the guns of the Prussian army poured upon the fated city their iron hail, and each day the beautiful building was threatened with ruin. During the early days of the siege, the Germans tried to force its surrender by bombarding a portion of the town, but on the twenty-fifth and twenty-sixth of August, the Cathedral became the target for their destructive missiles. Through the perforated roof the flames burst forth, and increased by melting copper, rose to a fearful height around the fretted spire. Far above the town a grand volume of flame tinged the whole sky with its glaring reflection, pierced by bursting shells, and wreathed with fantastic columns of smoke, which seemed like furies, exulting in the red desolation. Outside the city the guns went thundering on, their iron hail shattering the stone ornaments which adorned the fated edifice, until the roof fell in and the fire ceased for lack of food.

Fortunately the great astronomical clock was untouched. On the fourth of September two shells hit the crown of the Cathedral, and on the fifteenth of the same month a shot hit the spire just below the cross, which was saved from falling only by the iron bars of the lightning conductor.

On the declaration of peace immediate steps were taken to restore the Cathedral, a work which is happily completed.

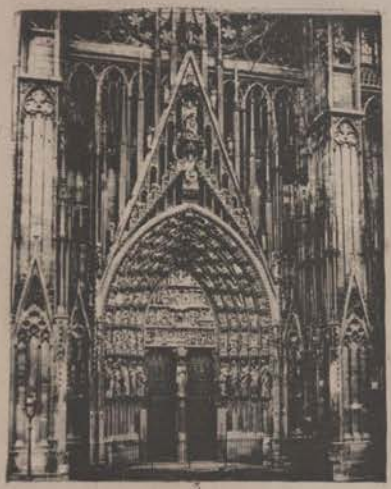
The first impression of Strasburg Cathedral is its striking ill proportion. The nave is out of harmony with the tower, the chancel and transept still more inharmonious; a want of uniformity seems to



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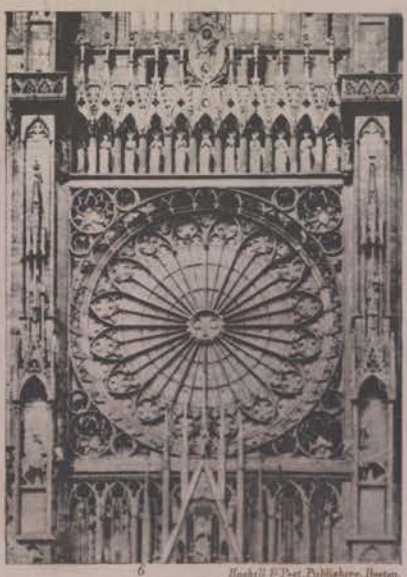
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Photogravure, International Art Publishing Co. Haskell & Post, Publishers, Boston.

# Strasburg Cathedral.

1. Chancel. 2. Pulpit. 3. Detail of Door. 4. Monument. 5. Central Door. 6. Rose Window.

lessen the symmetry of the monument, yet these objectionable features increase its impressiveness. The different styles present almost a continuous history of architecture, from the grave simplicity of the middle age Byzantine, down to the last glimmerings of Gothic art, with its excess of superfluous ornament.

The facade of the Cathedral, a picture of which we present, is of an imposing magnitude, awakening admiration which would scarcely ever weary in its delight. The massive walls are hidden by a network of stone arcades, turrets, pillars, and statues innumerable, all of which are wrought with the greatest perfection. To explain in detail the allegorical meaning of this fretted stone, to recite its poem, would require a volume. It is the epic of the ages, written in a vivid sign language. It relates the facts of scripture, unfolds the doctrines of the Christian faith, and symbolizes the mysteries of redemption.

The facade is formed by the northern and southern towers, united by the large central porch. The statues and bas-reliefs upon these are innumerable. Counterparts and pillars separate the front into distinct portions, which bear separate characters and inscriptions. In the left portico, twelve virgins, wearing crowns, are trampling down human forms, representing deadly sins. On the right portico, the ten virgins of the parable appear; the wise joined to a statue of Jesus Christ, while the foolish comprise a group surrounding an allegorical figure, expressing the lust of the world. Blackened by the storm, heat, and smoke of centuries, these figures have a stern appearance, as do those which decorate the magnificent middle entrance. Here the prophets of the Old Testament, apostles and fathers of the church, have blessed the human tides which generation after generation have sought the peace of God within the sacred walls.

High above the pavement sits Solomon, under a canopy of stone, while fourteen lions on either side ascend by steps to where the Virgin sits with the infant Jesus, while above all, a radiated head represents God the Father.

On the second tier a large rose window occupies the space between the towers. It is surrounded by a detached arch, which, from

its excellence of workmanship and boldness of construction, is one of the most beautiful parts of the Cathedral. At the bottom of the rose window four equestrian figures represent Clovis, Dagobert, Rudolph of Hapsburg, and Louis XIV. The first two were benefactors of the church, the third was the valiant friend of the republic of Strasburg, while Louis XIV. accompanies the others rather from adulation than otherwise. On the upper tier Pepin, Charlemagne, Otto I., and Henry I. find a place. Over the rose window is a galley furnished with figures of the twelve apostles, and above them is a figure of Christ, with a banner and the cross.

In 1849 the front received statues representing the day of judgment. This group consists of fifteen gigantic figures, made after an old drawing which was found in the archives.

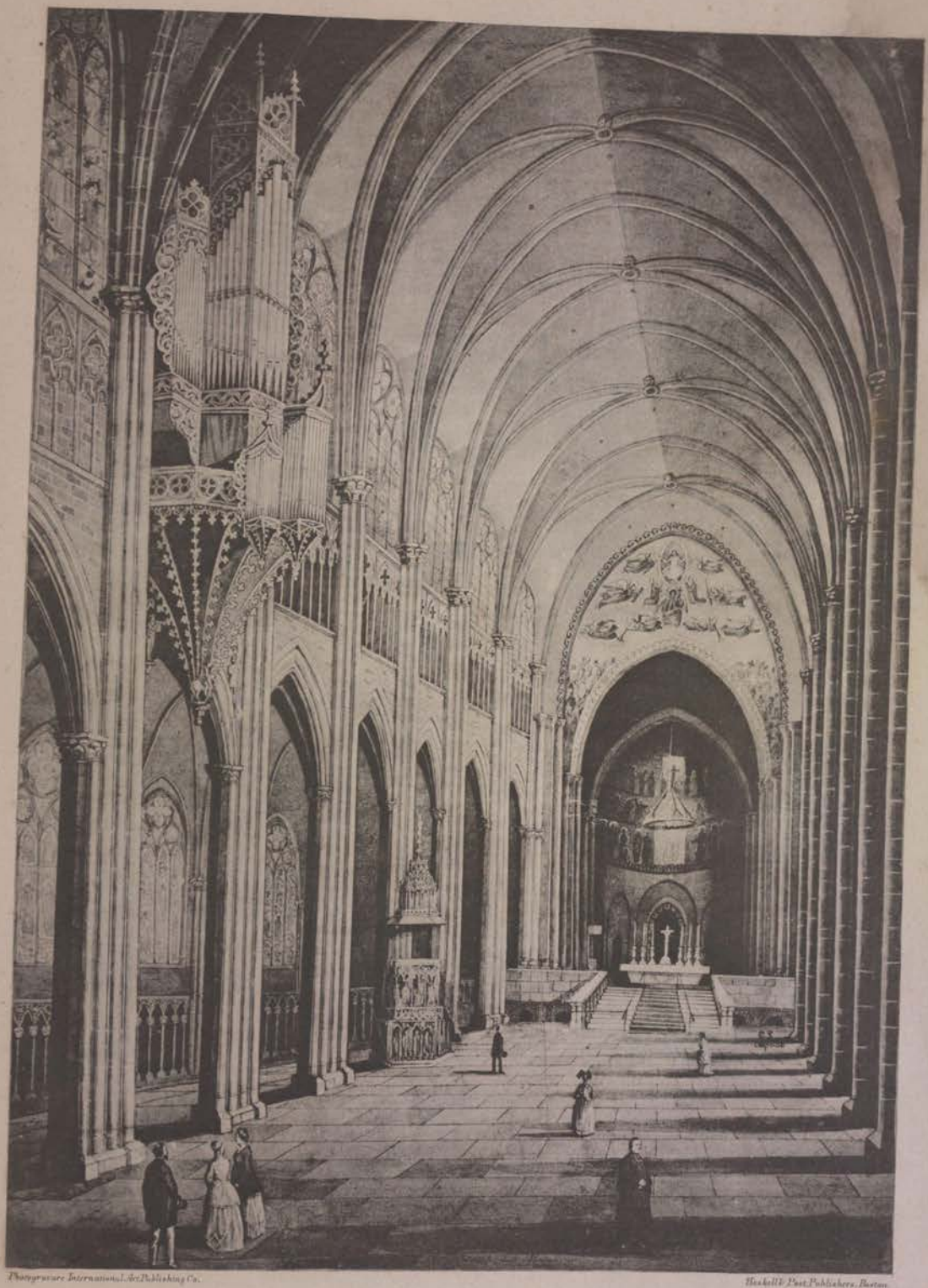
Upon the southern tower is the famous platform, from which a magnificent view, not only of the city but of the surrounding country, is obtained. This was the post of the military command during the siege of Strasburg, and is now used as a watch-tower.

An idea of the magnificence of the southern side of the edifice may be obtained by examining the plate, which is here presented, revealing as it does the masterly decoration of turrets, arcades, gargoyles, and buttresses.

The nave, decked with a copper roof, abounds in no less ornamentations than the front. Statues, finials, and grotesque figures of heads complete the ornaments of this part of the church.

The portal of the south transept is formed by two semi-circular arched doors, evidently of an early date in the Cathedral's history, and is adorned with bas-reliefs and statues. Tradition asserts that a female sculptor, the daughter of Erwin, wrought two of these statues, one representing a woman in a triumphal posture, holding a communion cup and cross: the other a woman looking down, blindfolded, and leaning with pain on a broken spear. The French revolutionists destroyed them, while modern statues placed here within the century represent Erwin and his reputed daughter Sabina.

The north transept is entered through a door originally conceived



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*Strasburg Cathedral. Nave.*

in the Romanesque style. The sculpture, representing the death of the martyr Laurentius, is in the late Gothic, and of masterly execution.

The interior of Notre Dame is "mysteriously lighted by magnificent painted windows. The view of the nave is impressive, each side supported by seven large pillars composed of round clustered columns. From these spring the arches, in bold, sweeping lines of great beauty. The first two are gigantic pillars, which uphold the principal towers, and whose arches have a total elevation of nearly one hundred feet. A fine Gothic gallery runs the length of the nave on either side above the arches which unite the pillars. The magnificent windows through which the light comes pulsing in harmonious prismatic hues, are rich in legends, saints, and sacred allegory. The oldest of these is by Master John of Kirchheim, being placed about the middle of the fourteenth century. A curious genealogy is found in the window of the upper galleries of the nave, in which the seventy-four ancestors of Jesus Christ are represented, while higher up are images of saints and martyrs.

On the left of the chancel a peculiarly brilliant window, retaining its original coloring and perfection of parts, is composed of parchment, and has kept its place since the fifteenth century. It is perhaps the only window of a similar character in existence of that date.

Unfortunately the light in the Cathedral is so dim that photographic reproduction of the interior is impossible. In our representation we are obliged to rely upon a careful drawing, which gives a very satisfactory idea of the marvels of the church, although with a loss of some details.

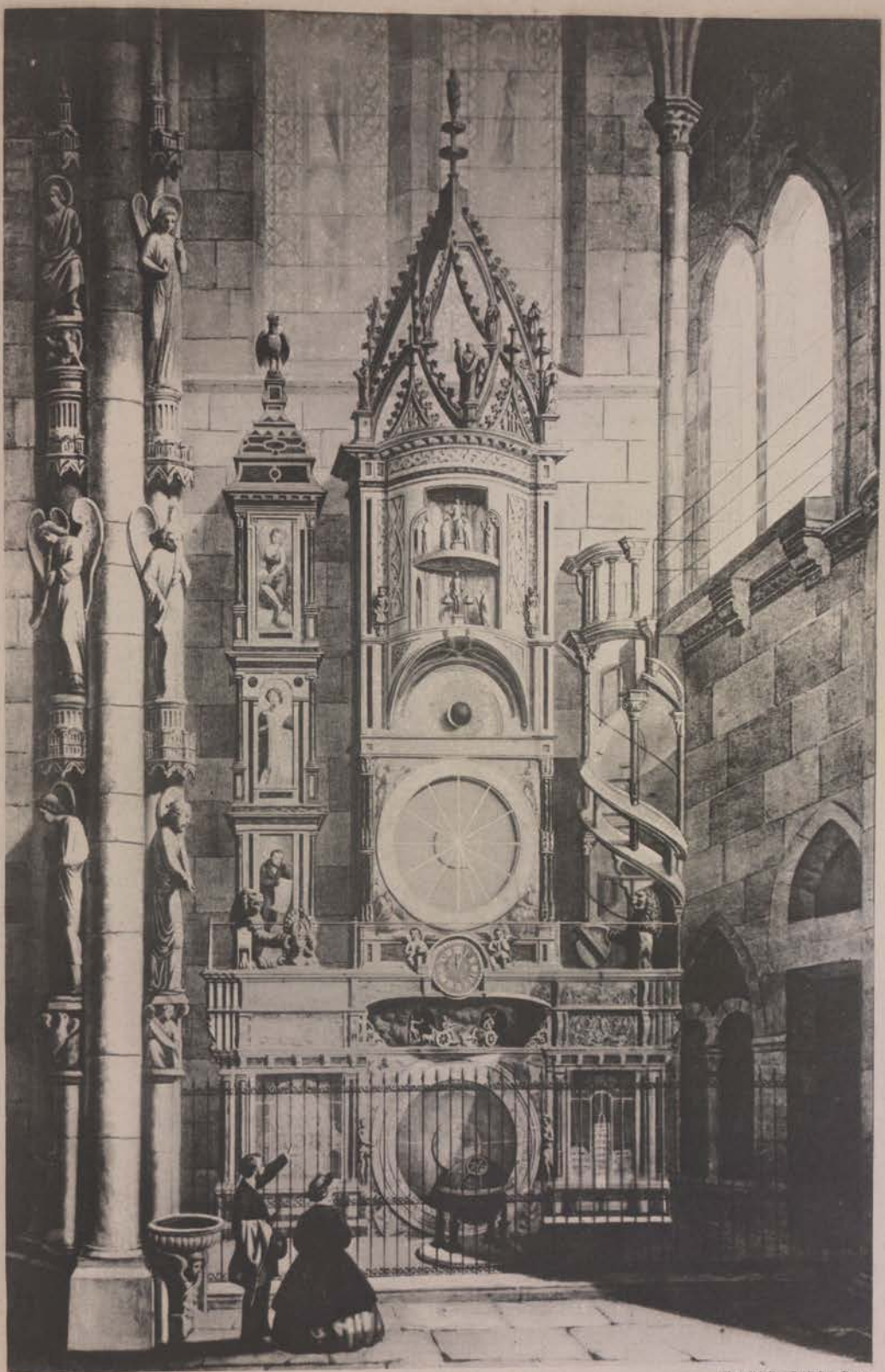
On the left side of the nave hangs the organ, a master work of one of the most celebrated builders of the eighteenth century. On the same side by the fifth pillar stands the pulpit, a piece of inimitable sculpture. It was executed by John Hammerer in 1486, by order of the magistrate, for the use of the celebrated preacher, Geiler, whose eloquence drew thousands to the Cathedral.

Nearly fifty small statues are cunningly wrought in stone, with remarkable delicacy. At the foot of the pulpit stairs are effigies of the artist and his wife, a man in the posture of rest and a woman praying.

The chancel is joined to the nave by two pillars of large dimensions. A "thin and gracious column bears in its corners, statues, the fineness and grace of which recall to mind the work of Sabina of Steinbach." In a gallery by the side of the great astronomical clock there is a little man carved in stone, leaning over the railing. This they say is Erwin beholding the "Angel pillar," erected by his daughter Sabina. The difficulty about this is that Sabina was not the daughter of the great architect, and that the work of this artistic lady was the one, or perhaps the two statues before mentioned, destroyed during the French revolution. The little man in the balcony does not wear a costume belonging to the time of Erwin. There is another curious tradition regarding the little man leaning over the balustrade by the clock, which relates that when the "Angel pillar" was in construction a peasant doubted its strength and durability, whereupon the indignant artist cut a very small "counterfeit presentment" of him in stone and set it there to watch the pillar until it fell.

The natural inquiry of the visitor to the Strasburg Cathedral is for the monument of the famous architect. This is immediately answered by obliging guides who refer one to the above figure; but if there is a statue of Erwin in existence it is no doubt near the monument of the great bishop of Lichtenburg, in the Chapel of Saint John, which was doubtless Erwin's handiwork. Next to the pillar of the window is a little man, dressed in loose garments and a hood, in which modest garb the great master, without doubt, set himself an unobtrusive monument.

The most unique object of interest in the Cathedral is the famous astronomical clock, a picture of which we present. So far back as 1352 may be traced the existence of this remarkable clock. The present modern mechanism is placed in the case constructed in the early part of the sixteenth century. It is the work of Mr. Schwiligué, and contains a perpetual calendar, indicating variable holy days and leap years, movement of the planets, and is wound up to run one thousand years. At the stroke of twelve the twelve apostles pass before Christ, who blesses them, while as Peter passes a cock crows. At the quarters of the hour childhood strikes the first, youth the second, manhood the third, age the fourth—and death strikes the hour.



Photogravure, International Art Publishing Co. Haskell & Post, Publishers, Boston.

*Astronomical Clock. Strasburg Cathedral.*



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Photogravure, International Art Publishing Co.

*Saint Peter's, Rome.*

# SAINT PETER'S—ROME.

*"Thou art in Rome! The city where the Gauls,*
*Entering at sunrise through her open gates,*
*And through her streets, silent and desolate,*
*Marching to slay, thought they saw gods, not men;*
*The city that by temperance, fortitude,*
*And love of glory, towered above the clouds,*
*Then fell—but falling kept the highest seat,*
*And in her loneliness, her pomp of woe.*
*Where now she dwells . . . still o'er the mind,*
*Maintains, from age to age, her empire undiminished."*

A LITTLE city founded by robbers upon the banks of the Tiber, gradually rises into importance, unnoticed by all, unknown to many of the great cities of the East. Each citizen is a warrior, and for either defense or glory he struggles mightily to subdue one after another of the surrounding tribes and nations.

In two and a half centuries, this warlike citizen has become a nobleman, without changing his character, and established an aristocracy which survives the mutations of eight hundred years. Unbounded ambition involves the whole world in war, and on every battle field victory waits upon the advancing eagles of the robber city. An empire rises, universal in its character, almost so in extent; too great to be governed by a nobility, and the sword hews the way of an Imperator to a seat not unlike a throne. Sustained by conquering legions, the Cæsars rule with absolute and undivided sovereignty, until the city of the wolf-nurtured Romulus becomes the mistress of the world. Her emperor is worshiped as a god; she calls herself eternal.

The early history of Rome is chiefly a record of successful pillage and murder, dignified by the name of war, wrought solely for conquest, for glory, for self-exultation. There is no evidence of a fitful

policy, no abandonment to the enjoyments of the fruits of victory, no love of art or literature, naught but unbounded passion for domination. Never wearied, never discouraged, never satisfied, the Roman toiled, suffered, died, that the world might lie bleeding and prostrate at his feet. At last a belt of territory around the Mediterranean Sea, one thousand miles in breadth and embracing the whole temperate zone from the Atlantic to the wilds of Scythia, is his.

The slow-moving centuries weave softer threads into the sinews of these iron masters, and they learn to revel in the spoils wrested from conquered nations. Their capital is adorned with the wonders of Grecian art, and their inordinate love of war changes to an equal love for money.

In a saturnian interval of prosperity and peace Christianity is born, and commences its world-conquering march. With silent, unobtrusive power it begins to change governments, recreate science, illuminate art, transform the relations of social life, and lay the foundations of a more glorious temple of immortal progress than Pagan nations had seen, even in dreams.

Christianity makes its advent at a time when Roman arms and science have macadamized pathways throughout the known world for the graceful feet of Grecian art, poetry, and philosophy to tread. The passion for war gives place to the passion for governing, and for law. Leisure and enjoyment succeed labor and toil. Works of art are accomplished which become historical—the Pantheon, the Forum of Augustus, the Column of Trajan, the Baths of Caracalla, the Golden House of Nero, the Mausoleum of Hadrian, the Temple of Venus, and the Arch of Septimius Severus.

The city is changed from brick to marble. Painting and sculpture ornament every part until there are more statues than living men. Medicine, law, and science flourish in the town, while a beautiful suburban life spreads along the hill-sides amidst gardens and villas which are objects of perpetual panegyric. "A majestic centralized power controls all kingdoms, and races, and peoples." The world bows down to Cæsar, beholding in him a representative of Divine Provi-

dence, while a few with unsealed vision behold the shadowy form of the Galilean fisherman, sitting upon that universal throne, soon to push the conqueror from his seat.

But "mene mene tekel upharsin" was written upon the walls of the palace of the Cæsars. The dream of omnipotence was broken by the shout of Northern barbarians as they overthrew seats of power, and toppled down the columns of a crumbling empire. Of little use are great emperors when an enervated and egotistical people, destitute of martial glory, fly like sheep for fear of becoming slaves. Before the ruthless invader the proudest capital of the world has fallen. Desolation dwells in her palaces, while the barbarian treads beneath his heavy feet the proud trophies of ancient art and power. Shame succeeds to glory, the majesty of man is rebuked by the majesty of God.

When Christianity was but a feeble light on the mountains of Galilee the glory of the seven-hilled city was known throughout the earth. A central despotism on the banks of the Tiber gave law to the world. Whether the evangel of Christ was brought to Rome by Saint Paul, who listened while he preached, to the cries of Nero's lions, sniffing and howling in their hungry dens, or by Saint Peter, who was crucified head downwards upon the Janiculum, it is certain that the grand basilica, which bears the name of the latter saint, has become the one church of all Christendom the seat of power to which the throne of the Cæsars was but a shadowy toy.

The south wall of this world-renowned edifice rests upon blocks of stone which once upbore a tier of seats in Nero's Circus, from which the élite of Rome witnessed a prolonged series of performances of lions upon defenseless men, women, and children, whose sole crime was being Christians. This spot, consecrated by the blood of martyrs, was supposed also to contain the ashes of the Apostle Peter, and over his place of burial an oratory was erected in the year 106 by Saint Anacletus, fifth bishop of Rome. This oratory continued in use until after the conversion of Constantine, who, at the suggestion of Pope Sylvester, founded a basilica in its stead, about the year 319. This was completed and consecrated in 324, one year before the famous

council of Nicea. The beautiful fresco of the "Incendio del Borgo," by Raphael, in the Stanza of the Vatican, presents for a background the facade of this ancient structure.

What is a Roman basilica? Briefly, it was originally a portico under which one of the Athenian archons, who bore the name of Barsileus, administered justice, and named therefore basilica. Before the Christian era Cato borrowed from the Greeks their hall of justice, the first being erected in Rome about one hundred and ninety years before Christ. It was therefore a civil edifice, where commercial disputes and mercantile questions were discussed and decided, where law cases were tried and public discourses were pronounced. The apostles and their disciples often expounded the doctrines of Christ in the basilicas, or tribunals as they were sometimes called, and when they were brought to trial for their faith they confessed at the same bar, before judges, the truths delivered by them to the people.

These basilicas usually had a large hall and temple connected with the portico, and encircling galleries often inclosed the whole structure. Separated by a barrier, upon three semi-circular benches the judges ranged themselves to hear all cases brought for their decision. Hence the name of confession, or, as in some cases, tribuna. It is easy to understand that when Christianity was erected into a state religion, and sacerdotal magistrates occupied the basilicas, their transition, from purely civil functions to those of a religious nature as well, was easy and natural.

It early became a custom to place the high altar in what was called the confession, and, if possible, above the ashes of a saint, or a place sanctified by martyrdom. As has been seen, the Constantinian basilica was erected over the spot which tradition asserted held the ashes of Saint Peter. Early in the fifteenth century the ancient structure menacing ruin, Nicholas V. determined to replace it by one of greater magnificence, and intrusted its construction to Leon Battista Alberti and Bernardino Rossellini. Upon the death of Nicholas, work was suspended, and from 1464 to the end of the century but little progress was made. The celebrated architect Bramante made an en-



Photogravure. International Art Publishing Co.

Haskell & Post, Publishers, Boston.

Saint Peter's Basilica. Nave.

tirely new design, according to which the foundation stone was laid by Julius II. on the eighteenth of April, 1506, on the spot where now stands the great pier of the dome, which is ornamented with the statue of Saint Veronica. The almost simultaneous death of both Pope and architect interrupted the work. Leo X. then appointed Giuliano, Giocondo, and Raphael, the great painter, joint architects. They changed Bramante's plan from a Greek to a Latin cross. In seven years these architects were all laid in their graves, and their successor returned to the original plan. Little was done from 1515 to 1534 but changing the plans for the construction of the edifice. Paul III. confided to Michael Angelo, then in the seventy-second year of his age, the task of building the church. Within fifteen days, with marvelous energy, Angelo had completed new designs, adhering to the form of a Greek cross, upon whose intersecting arms he proposed to poise a dome whose apex should rise four hundred and fifty feet above the ground, as he said to "raise the pantheon in air." At the time of his death, Michael Angelo had carried his sublime conception far toward completion, nothing remaining unfinished but the dome. From 1566, under Barozzi, the work progressed slowly for lack of funds. On the accession of Sixtus V. a great stimulus was given to the work. Six hundred workmen were employed day and night, and in twenty-two months Giacomo della Porta completed the work. During the reigns of Innocent IX. and Clement VIII., the exterior was completed and the interior of the dome ornamented with mosaics. The dome is double, and the exterior part was finished about 1593, so that the ball and cross were placed in position that year. Unfortunately for Michael Angelo's design the tribune had been placed too far in the rear of the earlier basilica, and Paul V. insisted that the nave should be prolonged so as to inclose the whole space covered by the earlier church. The facade was carried forward to where it now stands, thus distorting the grand design of Michael Angelo and accomplishing the ruin of the external aspect of the edifice. From May seventh, 1607, to November eighteenth, 1626, the work was carried on, when the completed church was dedicated by Urban VIII. Bernini erected the colonnades, and Pius VI. laid the foundation stone of the sacristy on the twenty-

second of September, 1776. From the beginning of the basilica, in 1450 until its dedication in 1626, no less than one hundred and seventy-six years fled away, covering the reigns of twenty-eight Popes, while no less than fifteen architects succeeded each other in the construction of the edifice. If we include the colonnades and sacristy, the period of building covers three hundred and thirty-four years, and in fact is not yet terminated, as many of the pilasters of the nave are of stucco only.

The dimensions of Saint Peter's are on the grandest scale. The facade has three hundred and seventy-two and three-quarters feet of frontage, which is one hundred and fifty-four feet in height. Eight travertine columns supporting it are ninety-three feet in height and nearly nine feet in diameter. The thirteen statues surmounting it are nineteen feet high. The vestibule is forty-two feet in width, two hundred and thirty-five feet long, and sixty-six feet six inches high. In the wings at either end are colossal equestrian statues representing Charlemagne and Constantine. The interior of the basilica is six hundred and nineteen feet in length and four hundred and forty-nine along the transepts. Above the head, the nave springs across an arch seventy-nine feet wide, at a height of one hundred and forty-eight feet from the pavement. The internal diameter of the cupola is one hundred and forty-one feet, while from the ground to the summit of the cross is four hundred and seventy feet. Seven hundred and fifty-six columns adorn and uphold this magnificent structure, the greater portion of those ornamenting the interior having been taken from edifices of the ancient city. No less than three hundred and ninety-six statues of illustrious men or saintly characters are found here; one hundred and twenty-one lamps swing before forty-six altars and are kept perpetually burning, while around in the vast marble silence one hundred and thirty-two Popes find calm and never-ending repose.

Approaching Saint Peter's from the piazza the grandeur and impressiveness of Angelo's Dome is lost by the facade, which thrusts itself so far out from the drum as to obscure its lofty and gigantic proportions. Bernini's colonnades of lofty pillars sweep away to right and left in a bold semi-circle inclosing an area which is ornamented



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Hamhell & Post, Publishers, Boston.

*Saint Peter's. Basilica. Baldachino.*

with an Egyptian obelisk rising one hundred and thirty feet, on either side of which perpetual fountains fling their sparkling waters high in air to fall with gentle music into gigantic basins of porphyry. Far behind the row of Corinthian columns supporting the colossal figures of Christ and the Apostles rises the matchless dome, winged by cupolas which anywhere else would seem of surprising magnitude. Above the central entrance is the balcony from which the Pope gives his blessing thrice each year. The great doors of bronze which swing beneath it once closed the entrance to the ancient basilica, and were designed by Simoni, brother of Donatello, the Florentine sculptor. Looking upward and outward from the vestibule the eye rests upon a mosaic, once adorning the older church wrought by Giotto in 1298. "Enter, its grandeur overwhelms thee not"; in fact, it begins to dawn upon the mind only through repeated visits. The most extensive hall ever constructed by human art expands its magnificent proportions before the eye, in which, through some radical defect in proportion and ornamentation one is more bewildered than impressed by the magnitude and splendor of the edifice. It is only beneath the dome that an unqualified sense of magnitude is conveyed, and where perfect harmony of proportion exists between the building and its ornamentation.

Advancing up the nave, the visitor admires the variegated marbles of the pavement, the starry splendor of the golden vault above, the bold entablature of the Corinthian pilasters, the arcades with graceful figures reclining on the curves of their arches, and the niches filled with statues. Not until the foot of the altar is reached, where, standing in the centre of the church, one can contemplate at a glance the four superb vistas that open around him, the eye instinctively climbing the glowing Mosaic ladder to the apex of the matchless dome, not until then is the vast basilica understood, and the sublimity of its creation appreciated.

Around the dome rise four other cupolas, small indeed when compared with its stupendous size, but of great boldness when considered separately. Three on either side cover different divisions of the aisles, and six more of greater dimensions canopy as many chapels. Like

the grand dome itself these inferior cupolas are lined with glowing mosaics. Many of the masterpieces of painting which formerly graced the church have been reproduced in mosaics which are fadeless, and will retain to the end of time all the tints and beauties of the originals.

Immediately under the dome is the high altar, at the foot of which are eighty-nine lamps, whose stems are gilded cornucopias, suggesting a mass of yellow roses in perpetual bloom. A double flight of steps descend to the Confession, where, inclosed by richly ornamented bronzed gates, the shrine containing the ashes of Saints Peter and Paul serves for an altar to the chapel of the Grottoes, upon the very spot where Saint Sylvester officiated, and where the ancient oratory of Saint Anacletus once stood.

At the foot of the steps is the statue of Pius VI., kneeling in prayer, the eyes fixed on the tomb of the apostles; his last desires as he lay dying in exile were a dream of this burial place. This spot was in all times a place of veneration, and so surrounded with fear that the rude Alaric caused to be returned to it in solemn procession the sacred vessels, of which a common soldier had taken possession.

Urban VIII., aided by Maderno, converted this, the most sacred spot in Christendom, into a most fascinating and delightful spot. Bernini constructed the canopy of the high altar of gilded bronze cast from bronze beams taken from the portico of the Pantheon. These twisted columns support an entablature, upon the corners of which four angels stand. This is surmounted by a globe bearing a cross. Nothing has been oftener imitated than these twisted columns. Their form is said to have been originally determined by four small marble pillars brought from Jerusalem, having formerly belonged to the ancient temple. These small pillars are, with others copied from them, built into the four balconies of the transept. During the holy days, the great relics of the church—the holy face, the true cross, and the lance that pierced the Saviour's side, are exhibited from the balcony which commands Saint Veronica.

The height of the canopy is ninety-five and one-half feet, and adopting this estimate as a standard, one contemplates, almost with









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## Saint Peter's Basilica.

*1. Sepulchre of Clement XII. 2. Sepulchre of Countess Matilda. 3. Sepulchre of Gregory XIII. 4. Sepulchre of Clement X.*

terror, the height of the vault beneath which this toy, thirty-two yards in height, is lost.

We have passed by the statue of Saint Peter, which people usually visit first on entering the church. For fourteen centuries this famous statue has sat, first in the Constantinian basilica, now in this, with hand upraised in blessing, and foot extended for the kisses of the devout. The soft pressure of multitudinous lips has deformed and worn away the rough bronze, but still it sits immovable, unchanging, amidst wreathing centuries. Pope Leo placed it in the basilica, somewhere about 445, and it is doubtful if any life-size figure consecrated to a Christian hero is earlier than this.

The apse is one hundred and sixty-four feet long. At the back is the presbyterium, where, in days of pontifical solemnity, the sacred college is ranged around the Pope. Here is a sumptuous altar, surmounted by a gallery, in the middle of which is the chair of Saint Peter, sustained by four colossal figures in bronze and gold, representing two fathers of the Latin church, and two of the Greek church. The chair is only an outside case for one which was supposed to have been given by the emperor Pudens to his guest, the apostle Peter. Above is an oval window of stained yellow glass, with a dove in the centre, surrounded by gigantic masses of gilt clouds, with cherubs among them. The effect of the whole is of almost barbaric splendor, and exceedingly theatrical.

On the sides are two mausoleums which deserve notice. To the left is the monument erected to Paul III., by Giuglielmo della Ponta, who cut in marble a figure of Justice "beautiful enough to excite the love of knavery itself." No venus has a more charming head. As for the body one can not judge, as it was thought more decorous to have Justice clad in a tunic of zinc. On the right is the monument to Urban VIII., by Bernini. The figure is seated, the right arm raised as in benediction. The attitude is at once graceful and becoming; the expression paternal and noble.

Four marble tablets on the face of the piers in the tribune commemorate the promulgation of the doctrine of the Immaculate Conception in 1854.

Should we return to the entrance, and pass up the left side, we can note briefly some of the more important parts of the wonderful collection of art and architecture.

The first is the baptismal chapel. The porphyry font once served to cover the dust of the great emperor Hadrian in Saint Angelo tower. The upturned lid became the sarcophagus of Otto II., and now fulfils a mission quite distinct from its original design. It is a tenth-century gem, twelve feet long, and beautifully carved. Against a pillar leans a remarkable frame: an angel and religion exhibit a fine medallion of Maria Clementina, the inconstant and adventurous grand-daughter of John Sobieski, and wife of the "Old Pretender." She died in Rome in 1745, under the title of queen of Great Britain, France, and Ireland. On the opposite pilaster leans the monument by Canover, of the exiled Stuarts, erected at the expense of George IV. The inscription announces that the monument was erected to the memory of James II., king of Great Britain, and his sons Charles Edward, and Henry, who have been styled Charles III., and Henry IX. Had the latter attained the title, Rome would have had for the first time one of her cardinals seated upon a European throne, and that, the throne of England. James II., commonly called the "Old Pretender," died in Rome in 1766.

The chapel of the presentation is so called from the mosaic copy of Romanelli's presentation of the Virgin in the temple. Near by is the bronze monument of Innocent VIII., who died in 1492.

Above the door opposite is the unnamed sarcophagus, used as a sort of receiving tomb for the Popes until their monuments are erected, and their place of permanent burial decided upon.

Above the altar immediately opposite the monument of Leo XI. is a beautiful mosaic copy of Raphael's "Transfiguration." Passing several interesting and imposing monuments we reach the south transept, called by the name of Saint Jude and Saint Simeon, as the ashes of both these apostolic brethren repose beneath the central altar, above which is a fine mosaic of Guido Reni's "Crucifixion of Saint Peter." The grand columns of Numidian marble, taken from some ancient Roman

edifice, are well worthy of admiration, as are also the antique capitals which surmount them. Below the altar on the right the body of Pope Leo IX. reposes.

It is impossible in our limited space to even catalogue the interesting and sacred spots in Saint Peter's. Large volumes have been written, but the subject is not exhausted. We must pause only here and there, in our thoughts, as we traverse these acres of marble pavements or gaze upward at the heavens of mosaic beauty.

In the Chapel of the Dead is the Pieta of Michael Angelo, a marble group representing the "Mater Dolorosa," with the dead Christ. When he thus ventured to cast this rigid figure across the knees of the divine mother the artist was but twenty-four years of age, "bold, hardy, and original; stirred by ancient beauty, but imbued with Christian sentiment."

One of the finest and most spacious of the chapels is that of the Holy Sacrament. A magnificent mosaic copy of Caravaggio's "Descent from the Cross" adorns the high altar, while on the pavement in front is the bronze monument—the marvel of the basilica—to the memory of Sixtus IV. A wide and open pedestal rests on large feet, attached to the corners by foliage, while in the middle the pontiff slumbers, as upon a low, simple bed. To the right and left the seven virtues surround him, while art and science, in simple, graceful attitudes, attend upon his rest. One figure representing Music is said to be the CHEF-D'OUVRE of the Renaissance. Rich without confusion, noble with simplicity, tender without softness, this composition may truly be considered the one perfect conception in the midst of so much that is crude, inharmonious, and false in art.

Here the warlike Julius II., who strove to build "the vastest church in the universe, to be the shrine for his tomb," knocked for admittance and found a resting place for his weary frame, when the fitful fever of his life had spent itself.

Turning from this chapel to the left, the niche in the right pier contains a beautiful statue, by Bernini, of the Countess Matilda, who

died in 1115. She is said to have founded the temporal power of the Popes. On the left of the pier is a monument to Innocent XII.

Above the next altar is a fine mosaic copy of Domenichino's martyrdom of Saint Sebastian; near by the monument to Christiana, Queen of Sweden, and above the door the statue of Leo XII.

It is ever with regret that the visitor turns from the historic beauties of this grand basilica, to the outswung gates of this central shrine of Christendom; for such it really is to all Christians, whether Roman Catholic, Greek, or Protestant.

For a few moments one lingers by this sacred pile, climbs the graded walk with occasional low steps, and stands upon the platform between the summit of the facade and the drum of the dome. Glancing from this height to the pavement, you lean against an upright rock, poised like a Druidical altar. A look,—and you see the sculptured outlines of the twelve apostolic statues crowning Maderno's facade. Turning toward the dome a sort of plain lies before you, terminating in a mountain. To the right and left smaller foot-hills bound the valleys, which are the flattened roofs of the aisles. A hamlet is here, with workshops, huts, sheds for domestic beasts, little carts are stabled, a forge, wash-houses, and ovens. A fountain throws sparkling waters into the air. A little pool mirrors the awe-inspiring dome. Several families find a home upon the roof of Saint Peter's, and succeed each other from father to son. They are said to form a tribe, are governed by peculiar laws and customs of their own. Above you are two hundred and eighty feet still to climb, but we can not venture with you into mid-air.



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Photogravure, International Art Publishing Co. Rockwell & Rose, Publishers, Boston.

*Saint Peter's Basilica.*

*1. Chair of St. Peter. 2. Statue of St. Peter. 3. Sepulchre of Leo XII. 4. Statue of Charlemagne. 5. Sepulchre of Gregory XVI. 6. Sepulchre of Pius IX.*


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